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L. v. Beethoven

Nach der Natur gez. von Prof. v. Kloeber
im Mödling bei Wien 1817.

Ernst Eulenburg, Musikverlag, Leipzig

EULENBURGS KLEINE PARTITUR-AUSGABE

Min. Score
M452
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A5

SIEBZEHN STREICHQUARTETTE

von

LUDWIG VAN BEETHOVEN

Heraugegeben von

WILHELM DUGGE

*

NEUE AUSGABE

Revidiert und mit Einleitungen versehen

von

WILHELM ALTMANN

ERNST EULENBURG/LEIPZIG

Als vor etwa einem Jahre die Verlagshandlung Ernst Eulenburg es unternahm, die seit kurzem als Eigentum erworbene „Kleine Partitur-Ausgabe“ einer sorgfältigen, möglichst genauen Text-Durchsicht zu unterziehen, lag es durchaus nicht in der Absicht, gleichzeitig Vergleiche mit anderen Ausgaben anzustellen. Es sollte sich das ganze Unternehmen vielmehr nur auf Ausmerzung falscher Noten beschränken. Erst als zufällig beim Durchblättern einer Original-Ausgabe (op. 95) sich mehrere Abweichungen fanden, welche zu auffällig waren, als daß man sie hätte übergehen dürfen, gewann der Gedanke Raum, zunächst die klassischen Meisterwerke und von diesen wiederum zuerst die Beethoven'schen Streichquartette einer kritischen Durchsicht zu unterwerfen und mit den Original-Ausgaben, den besseren Nachdruck-Ausgaben und dem Manuskript zu vergleichen, jedoch ebenfalls nur bez. der Noten. Hinsichtlich der dynamischen Zeichen, speziell Bogenbezeichnung, ist größtenteils die alte Ausführung stehen geblieben, und zwar aus rein praktischen Gründen; auch würde eine Revision nach dieser Richtung die Grenzen dieser Partitur-Ausgabe überschreiten.

Das in der vorliegenden Ausgabe zusammengetragene Material in bezug auf übersichtliche Zusammenstellung beachtenswerter Textabweichungen kann z. Z. aus mannigfachen Gründen, deren Anführung hier zu weitläufig wäre, auf absolute Vollständigkeit keinen Anspruch erheben. . . .

LEIPZIG, Januar 1895 WILHELM DUGGE

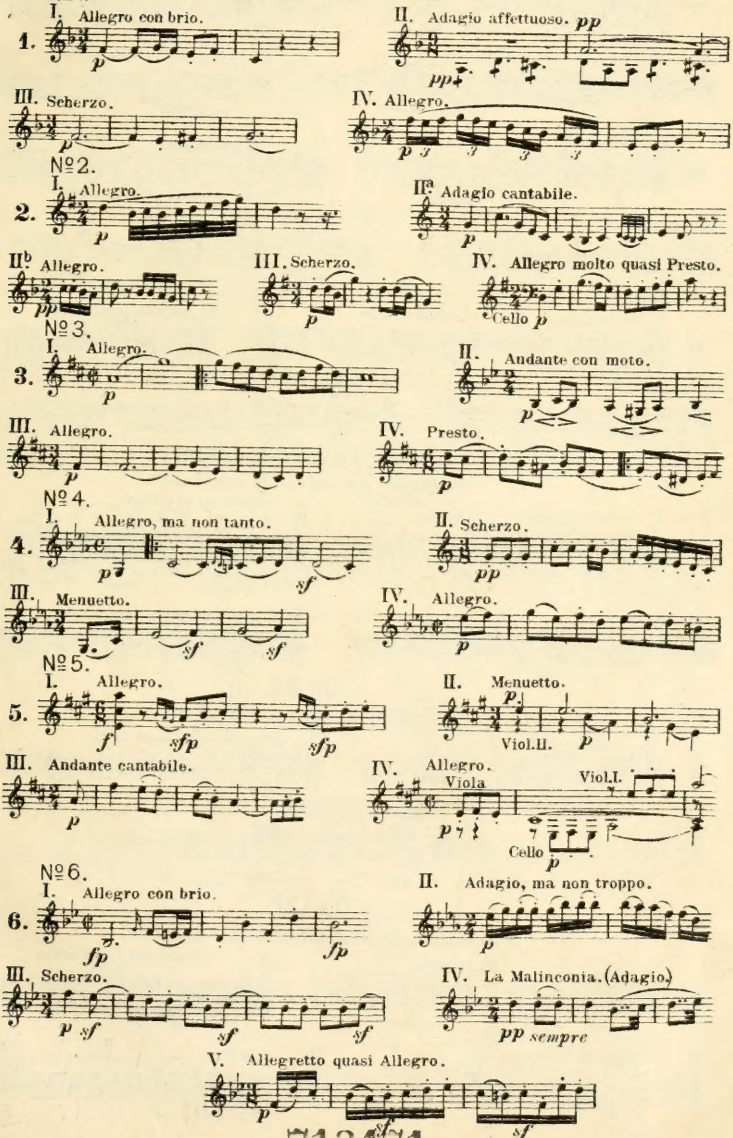
Der Text dieser von Wilhelm Dugge mit größter Sorgfalt besorgten Ausgabe hat in der neuen Auflage nur wenig Abänderungen erfordert. In den Einleitungen ist das Wesentliche über die Entstehung und Veröffentlichung der einzelnen Quartette zusammengestellt.

BERLIN, März 1911. WILH. ALTMANN

Inhalt.

Op. 18. №1-6.

Dem Fürsten von Lobkowitz gewidmet.



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Op. 59. № 1-3.

Dem Grafen von Rasumowski gewidmet.

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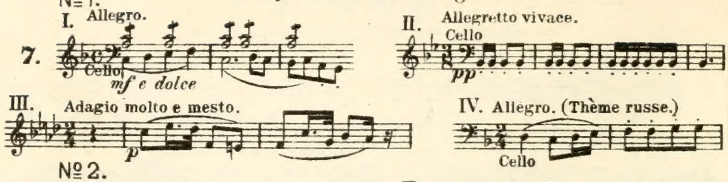
7. 

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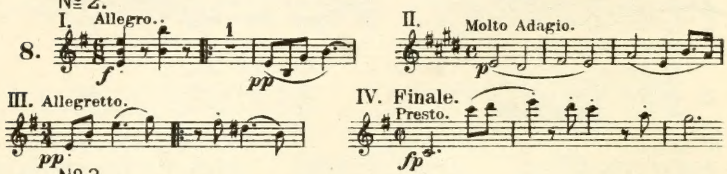
8. 

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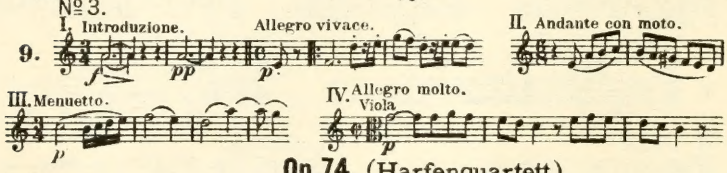
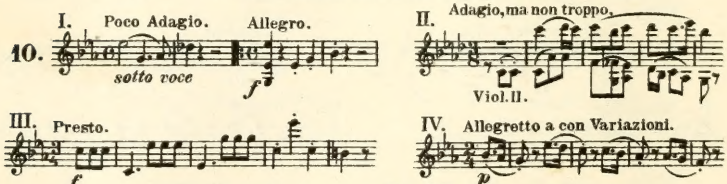
9. 

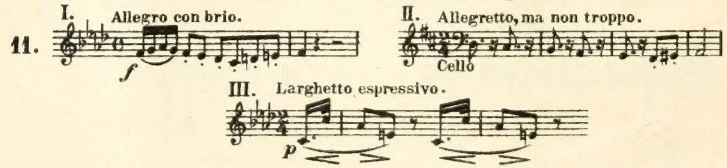
Op. 74. (Harfenquartett.)

Dem Fürsten von Lobkowitz gewidmet.

10. 

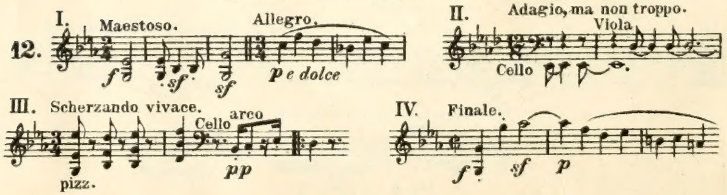
Op. 95.

Nik. Zmeskall von Domanovetz gewidmet.

11. 

Op. 127.

Dem Fürsten Nicolaus von Galitzin gewidmet.

12. 

Op.130.

Dem Fürsten Nicolaus von Galitzin gewidmet. et.

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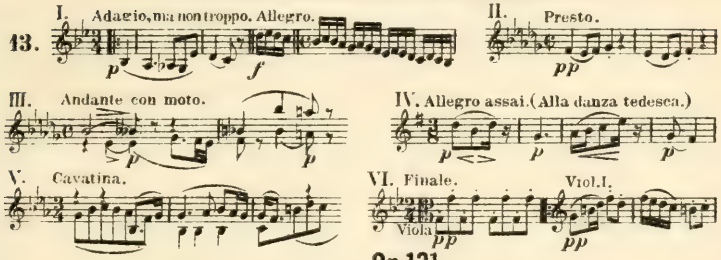

Op.131.

Dem Baron von Stutterheim gewidmet.

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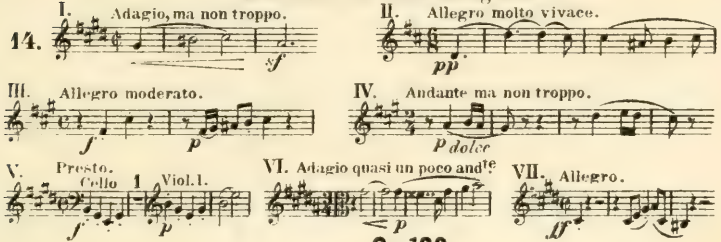

Op.132.

Dem Fürsten Nicolaus von Galitzin gewidmet.

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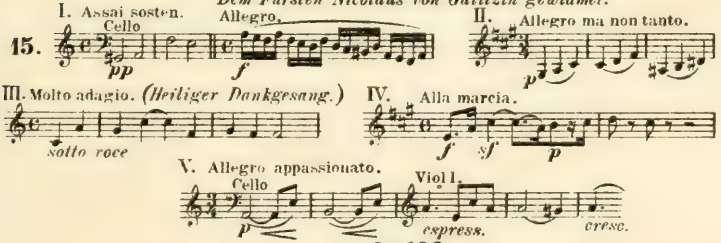

Op.133.

Dem Cardinal Erzherzog Rudolph gewidmet.

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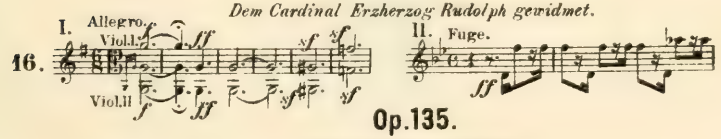

Op.135.

Johann Wölfmeier gewidmet.

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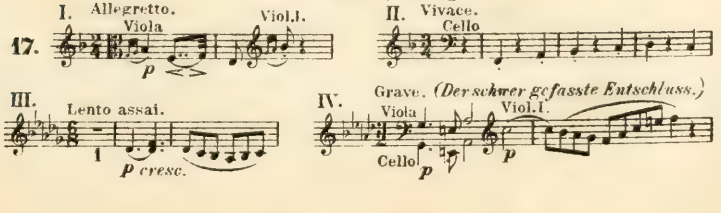


Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 1

F dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 1

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig

16

Made in Germany

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No. 159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No. 3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst" kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflußt. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint er dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser" oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

April 1911 bzw. Februar 1930.

Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

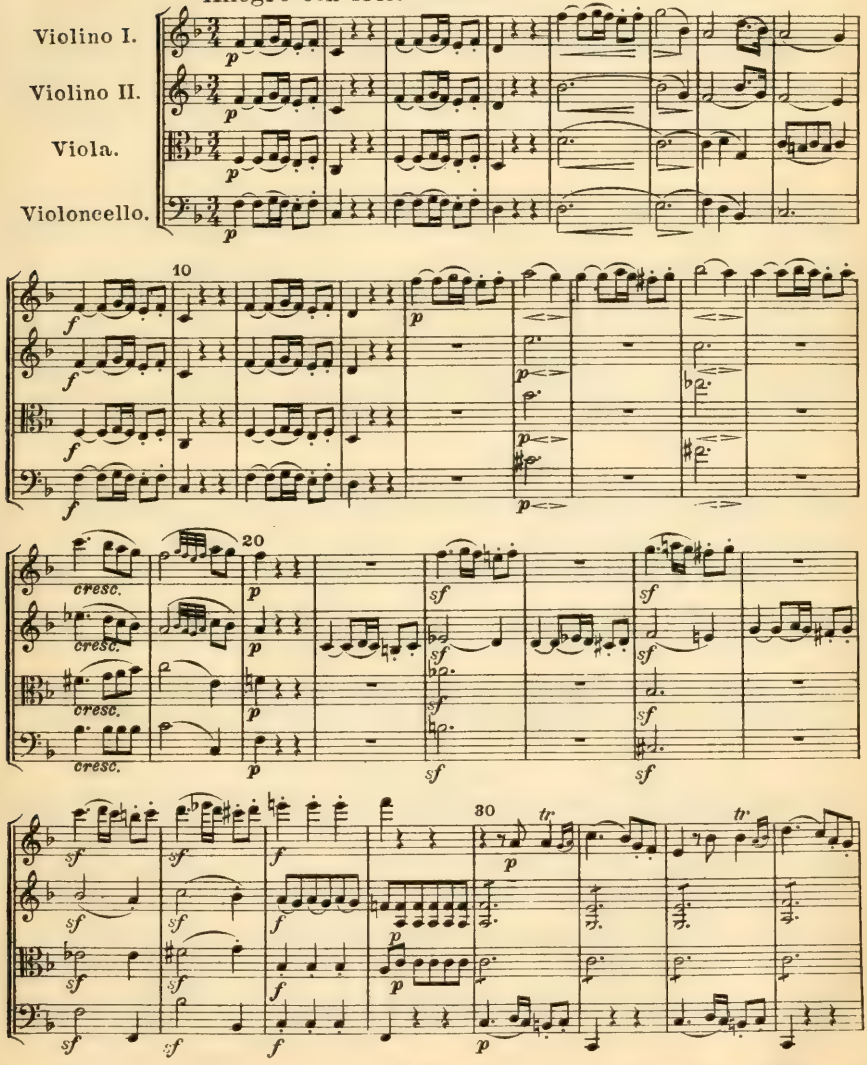
April 1911.

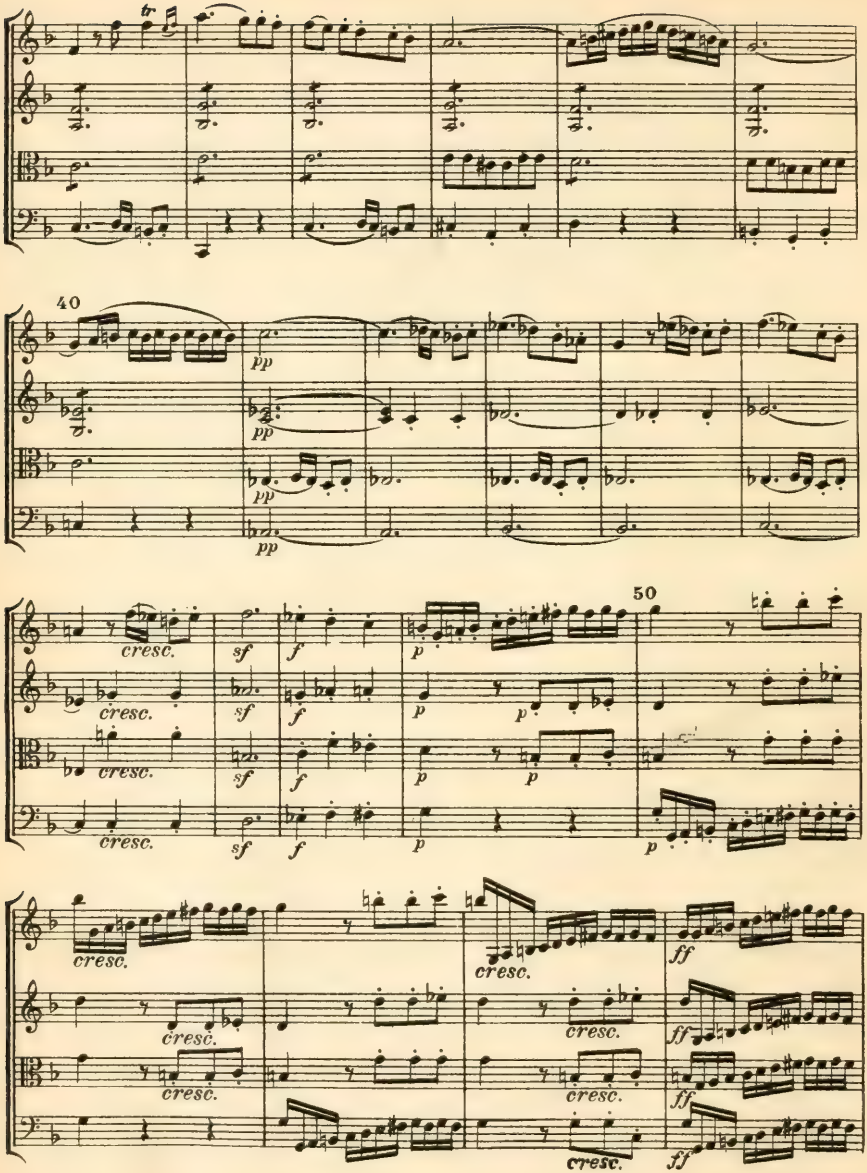
Wilh. Altmann

Quartett No 1.

L. van Beethoven, Op. 18 No 1.
(1770-1827)

Allegro con brio. ♩ = 54

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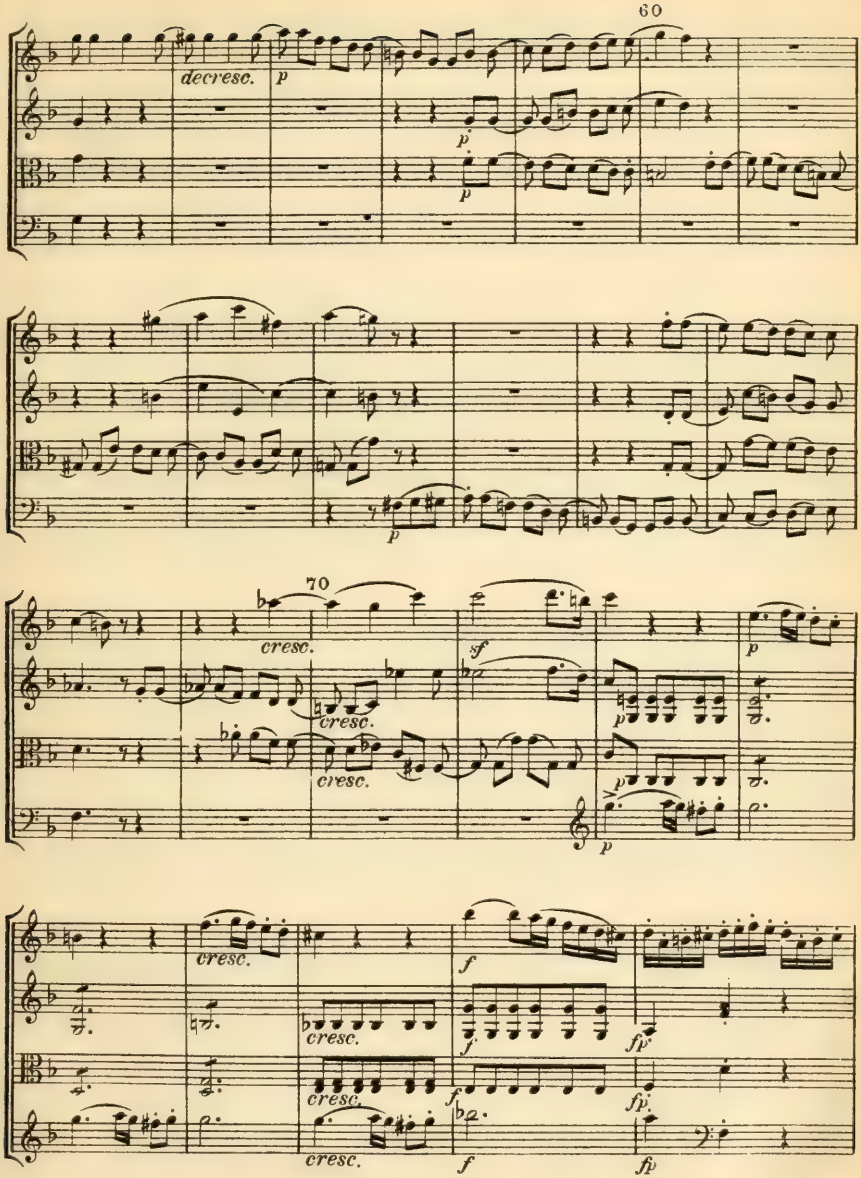
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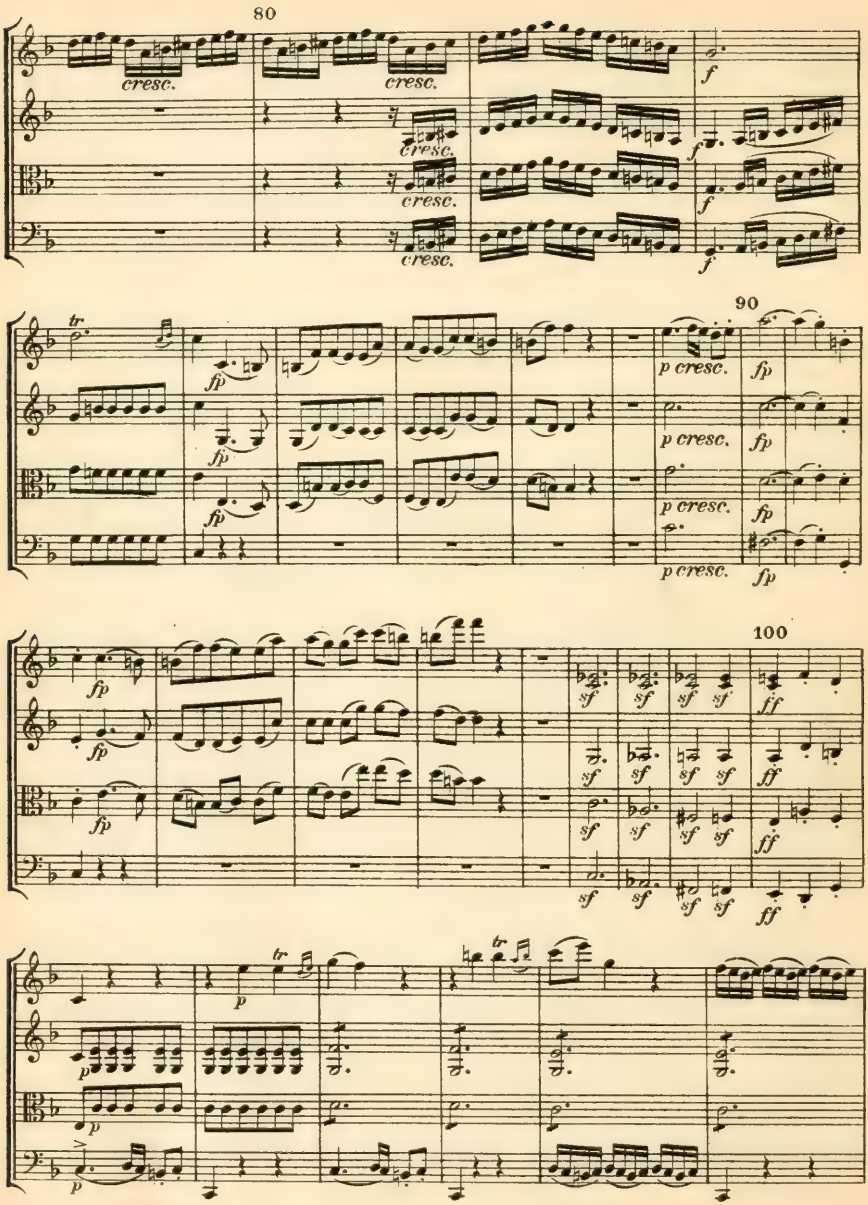
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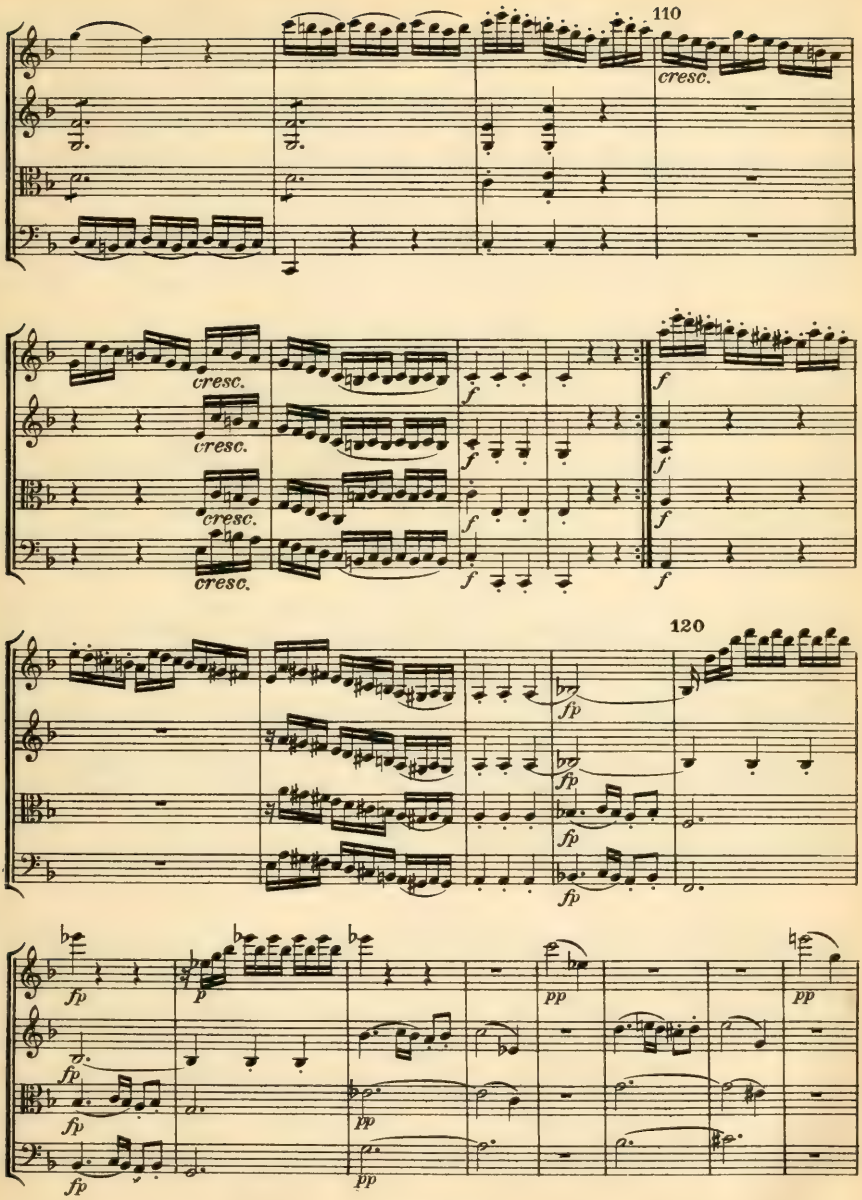
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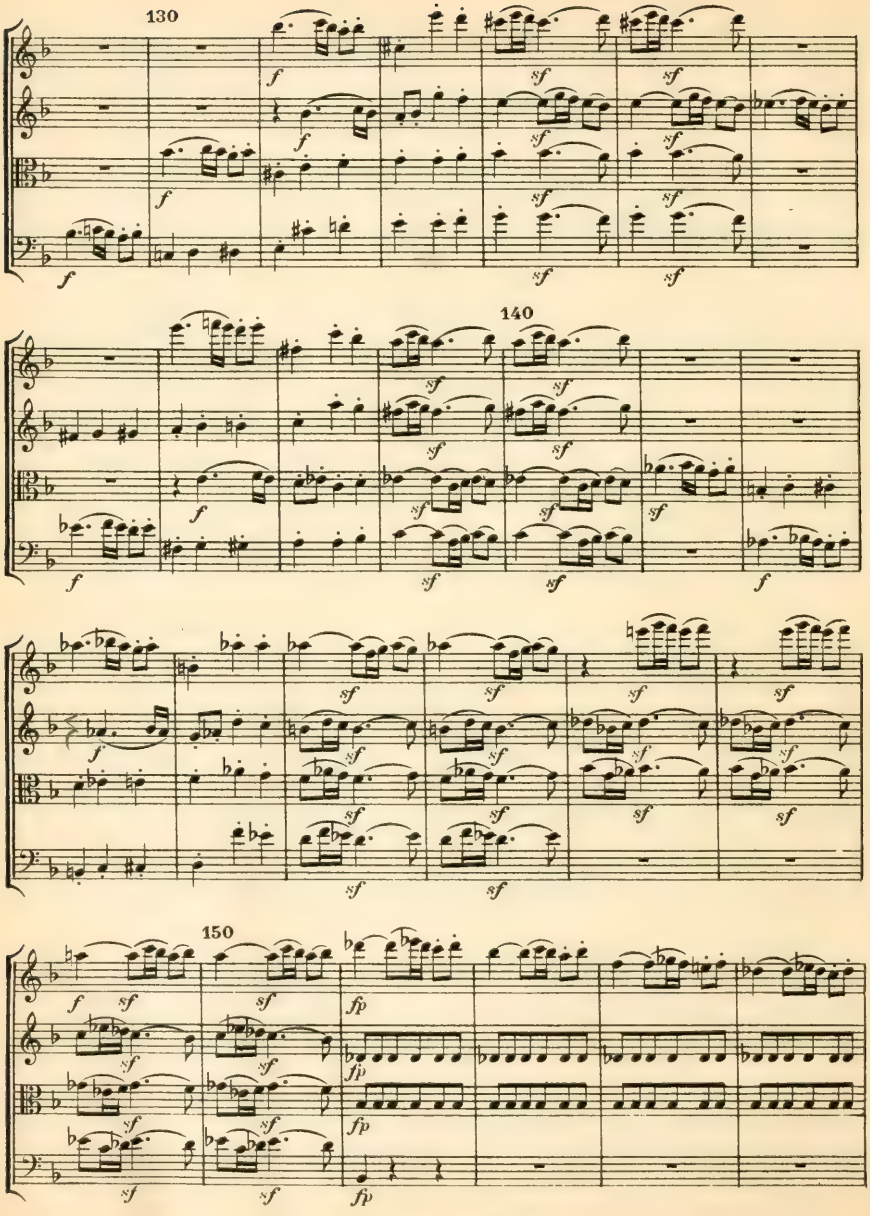
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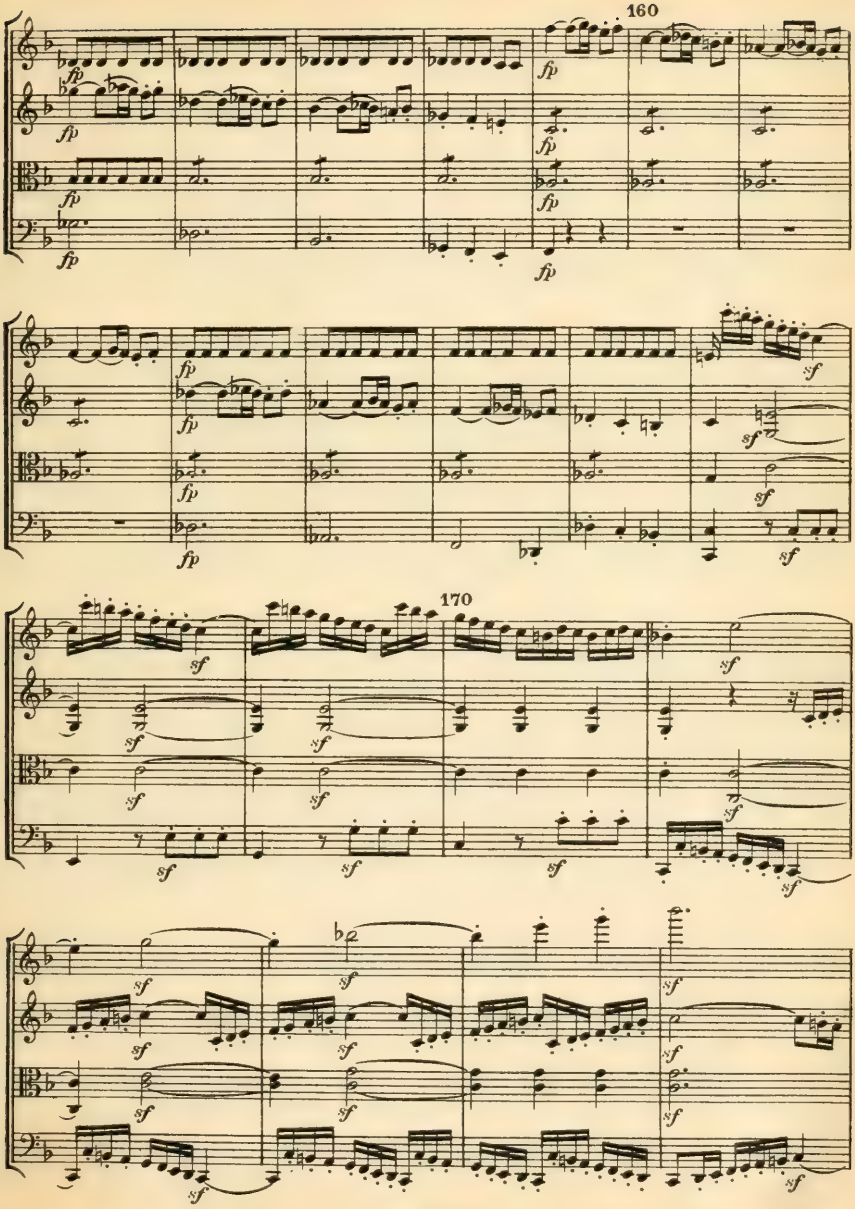
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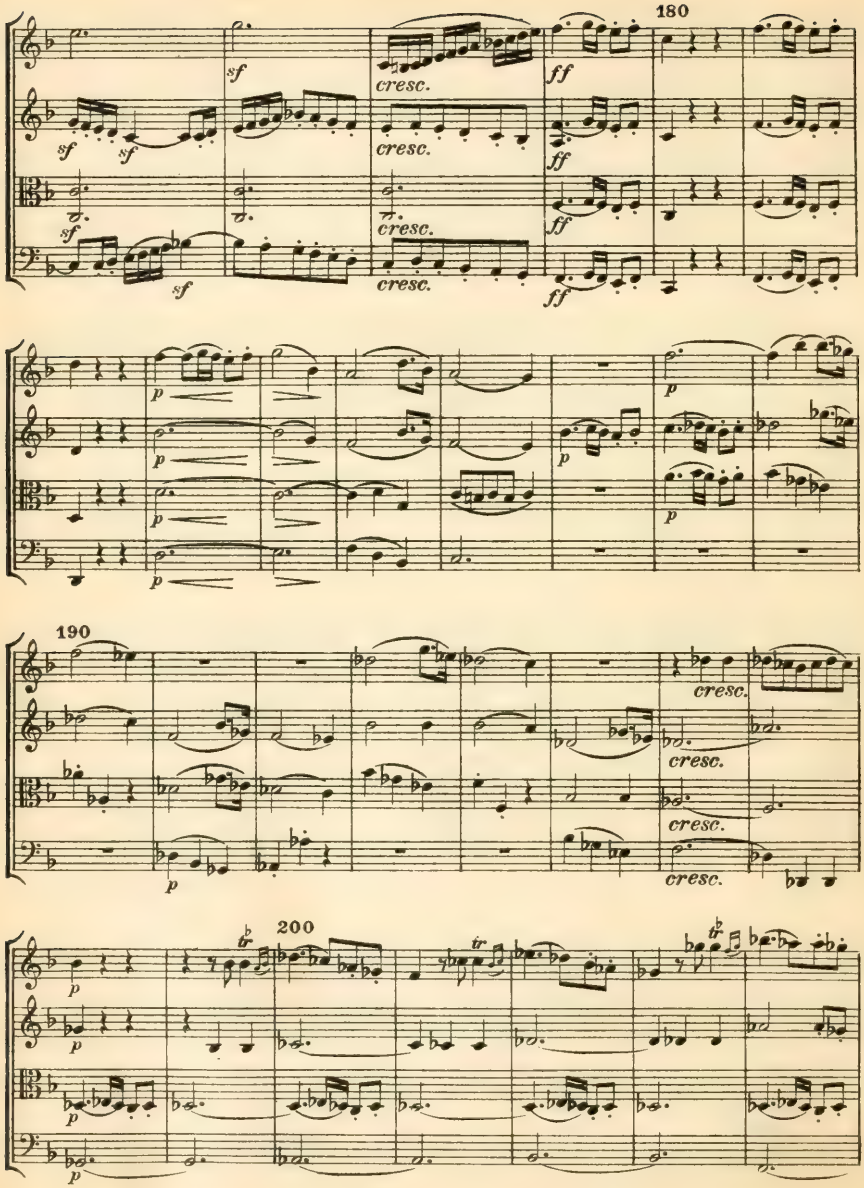
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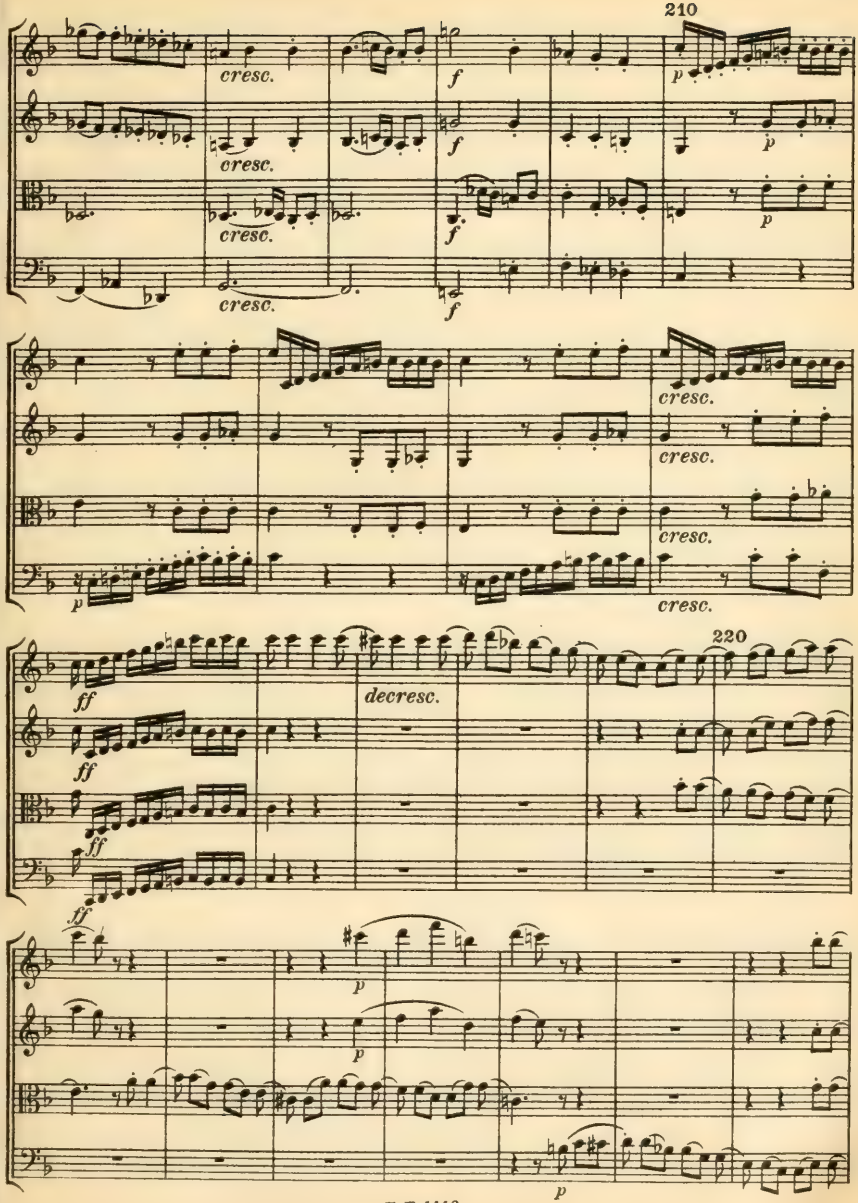
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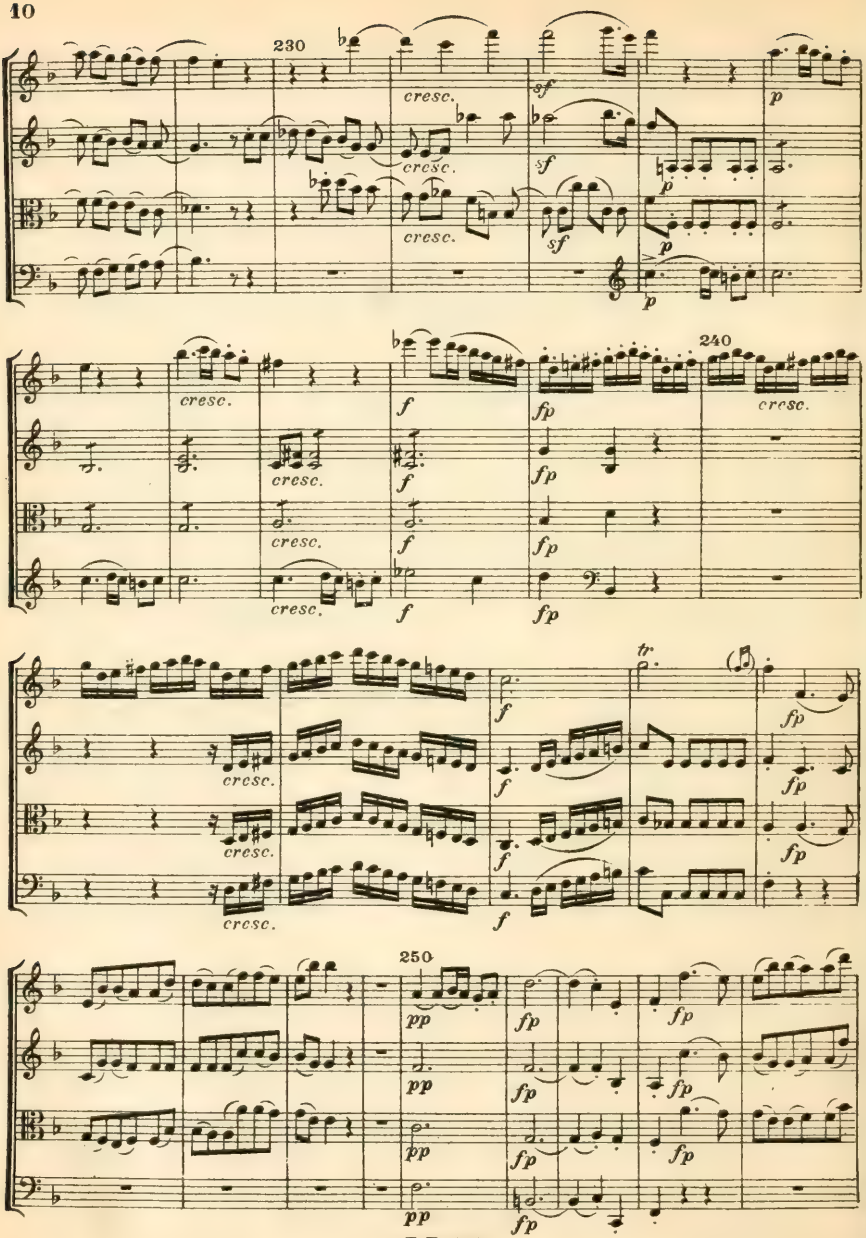
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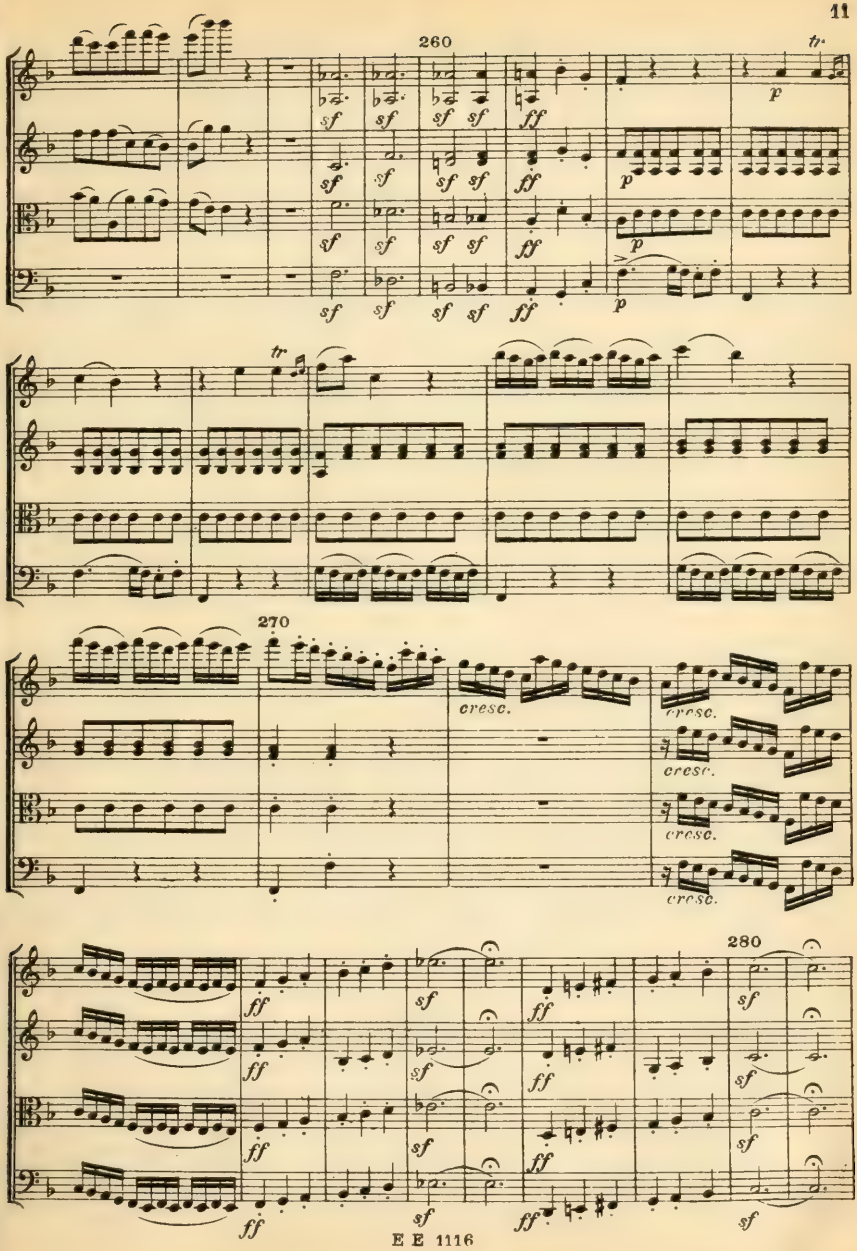
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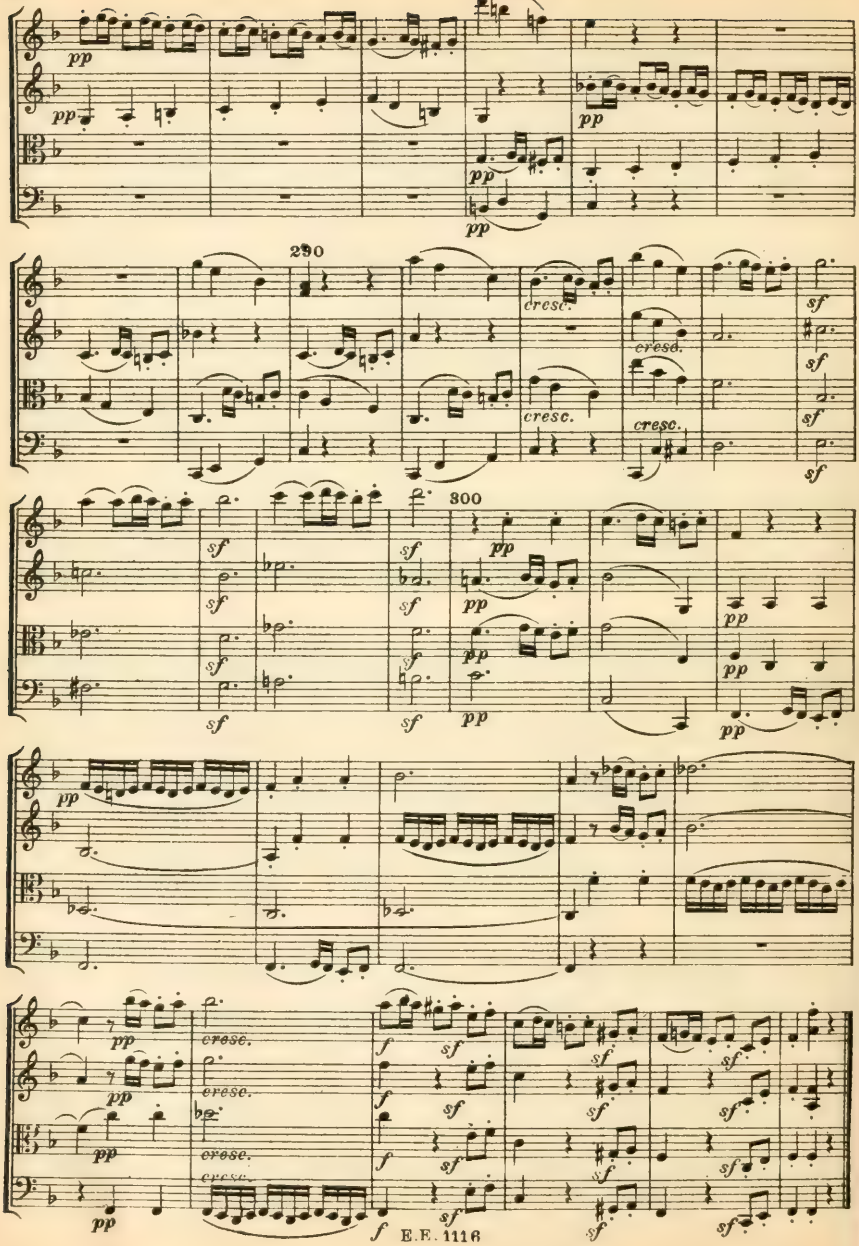
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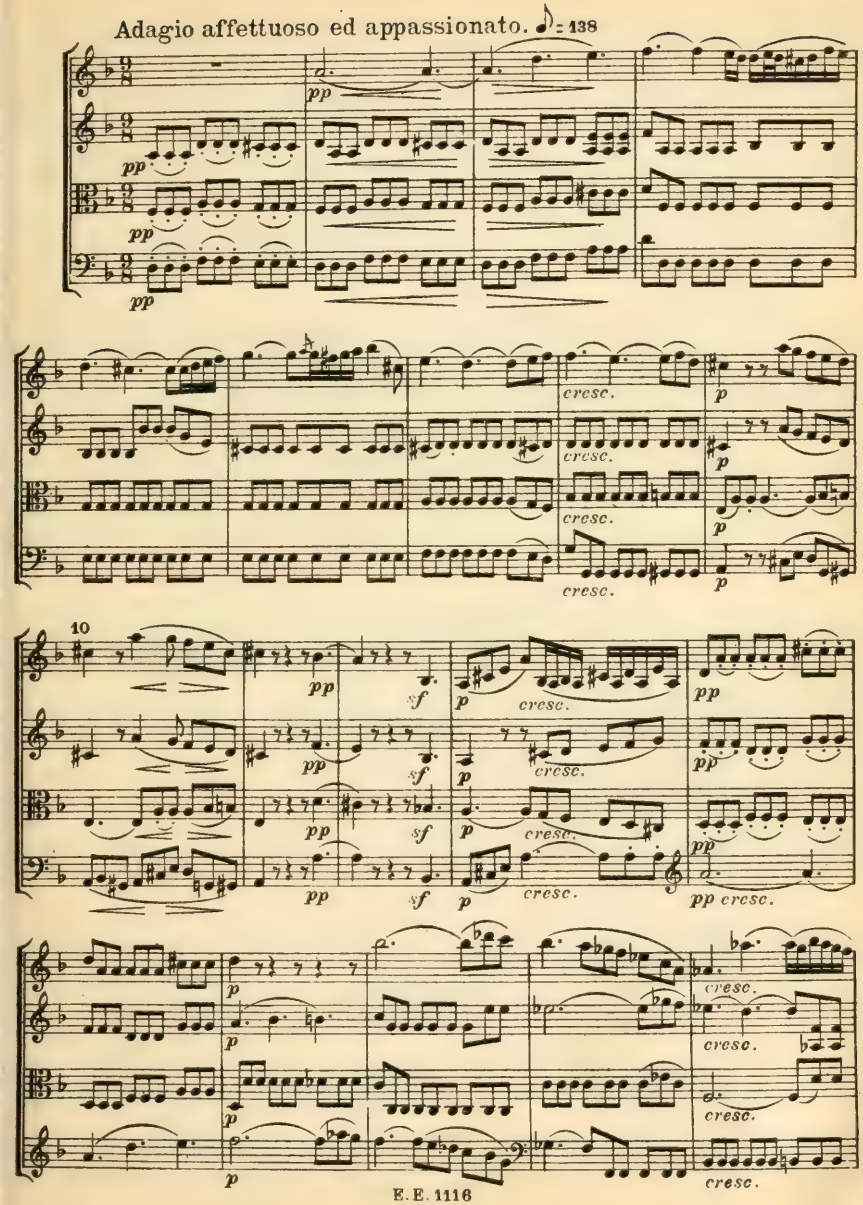
Adagio affettuoso ed appassionato. ♪ = 138
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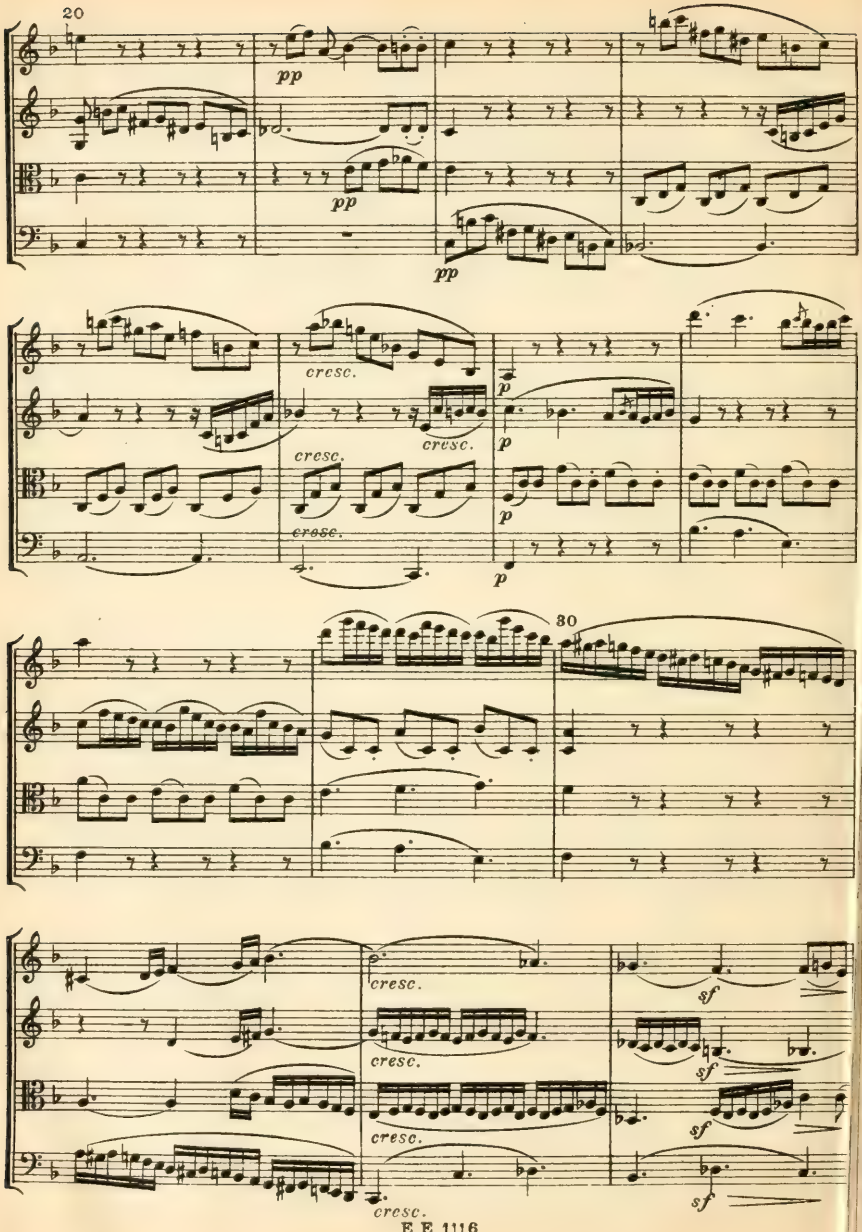
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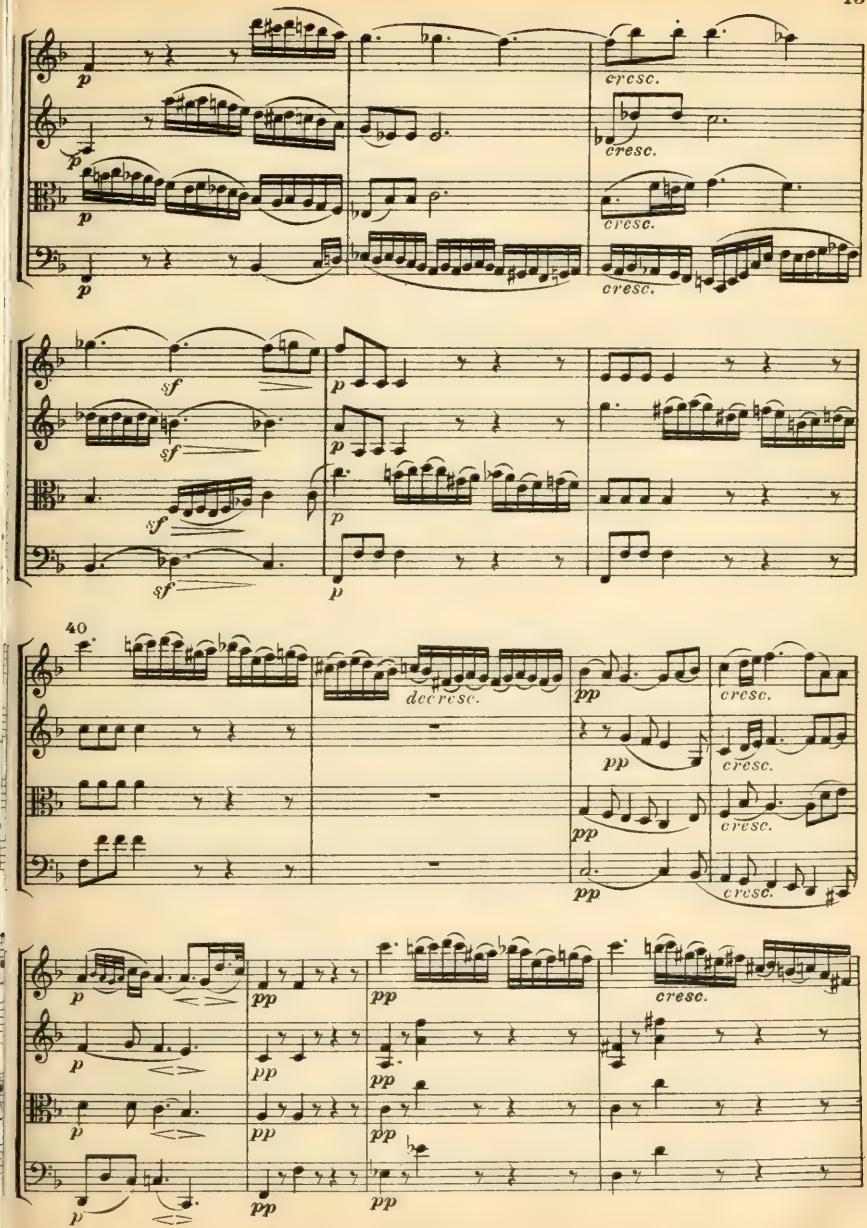
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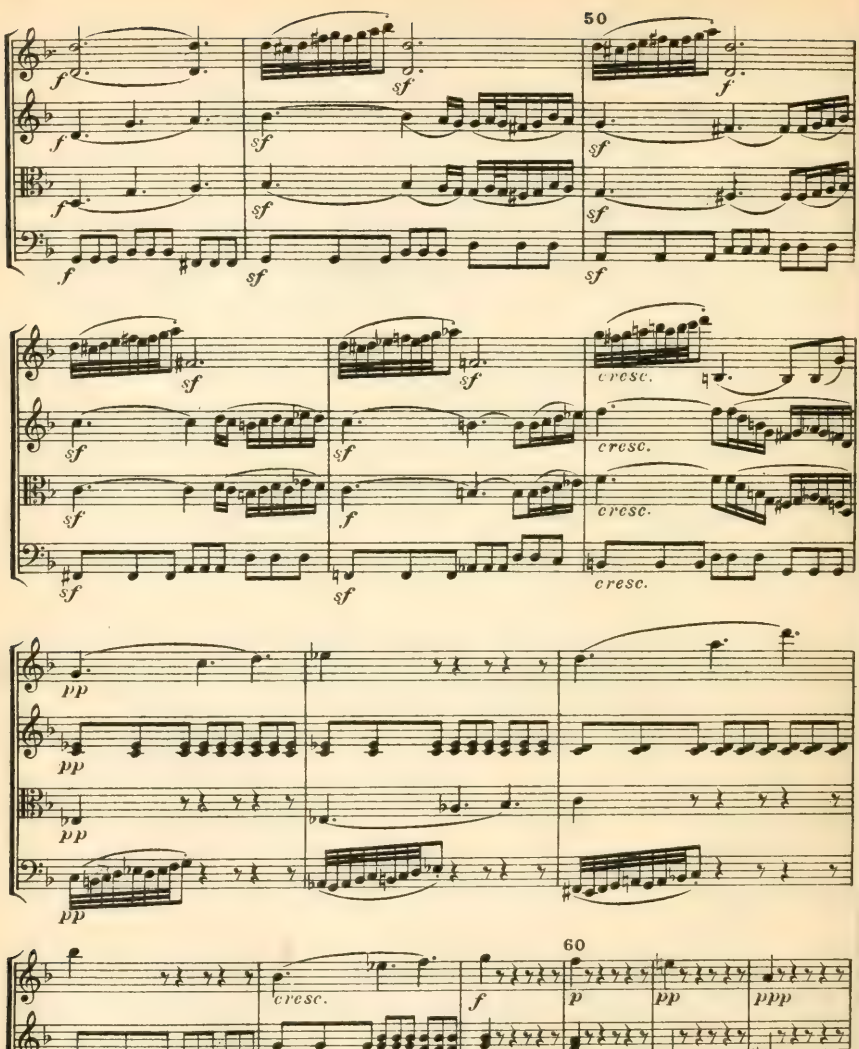
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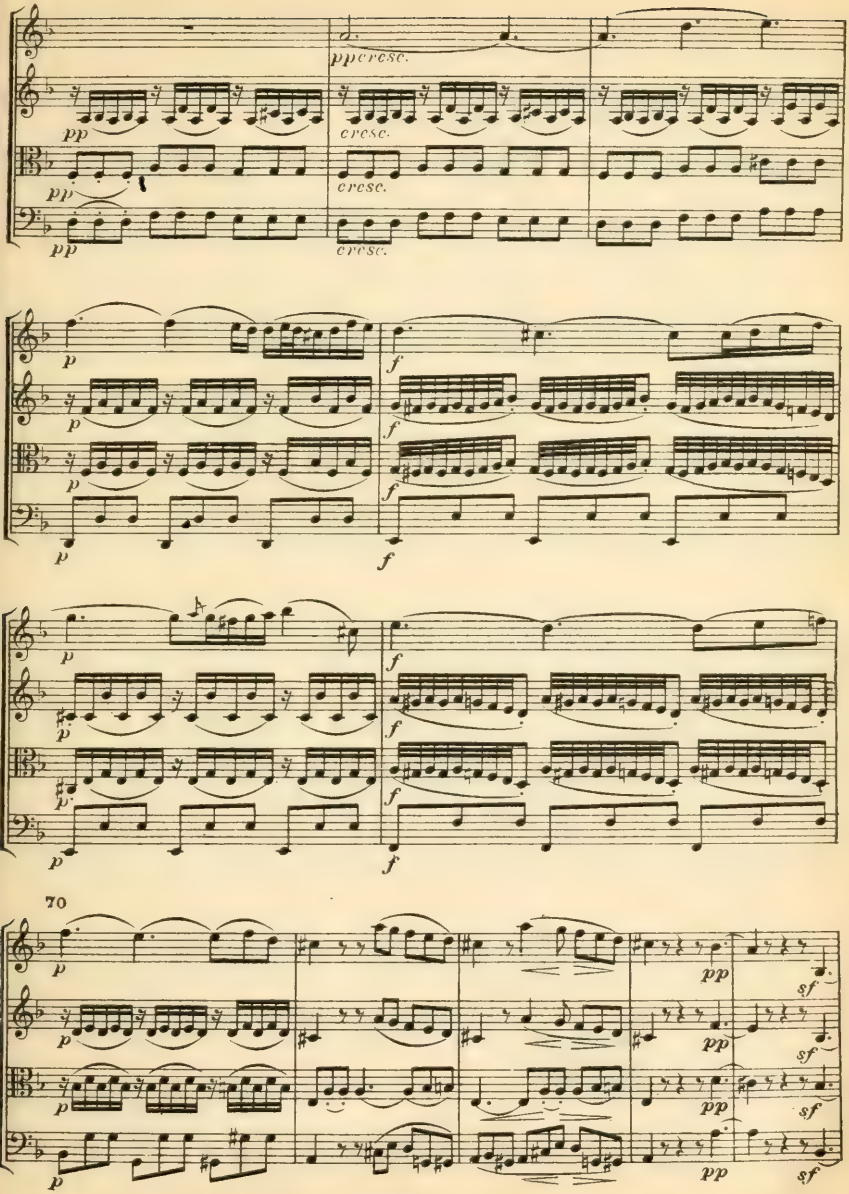
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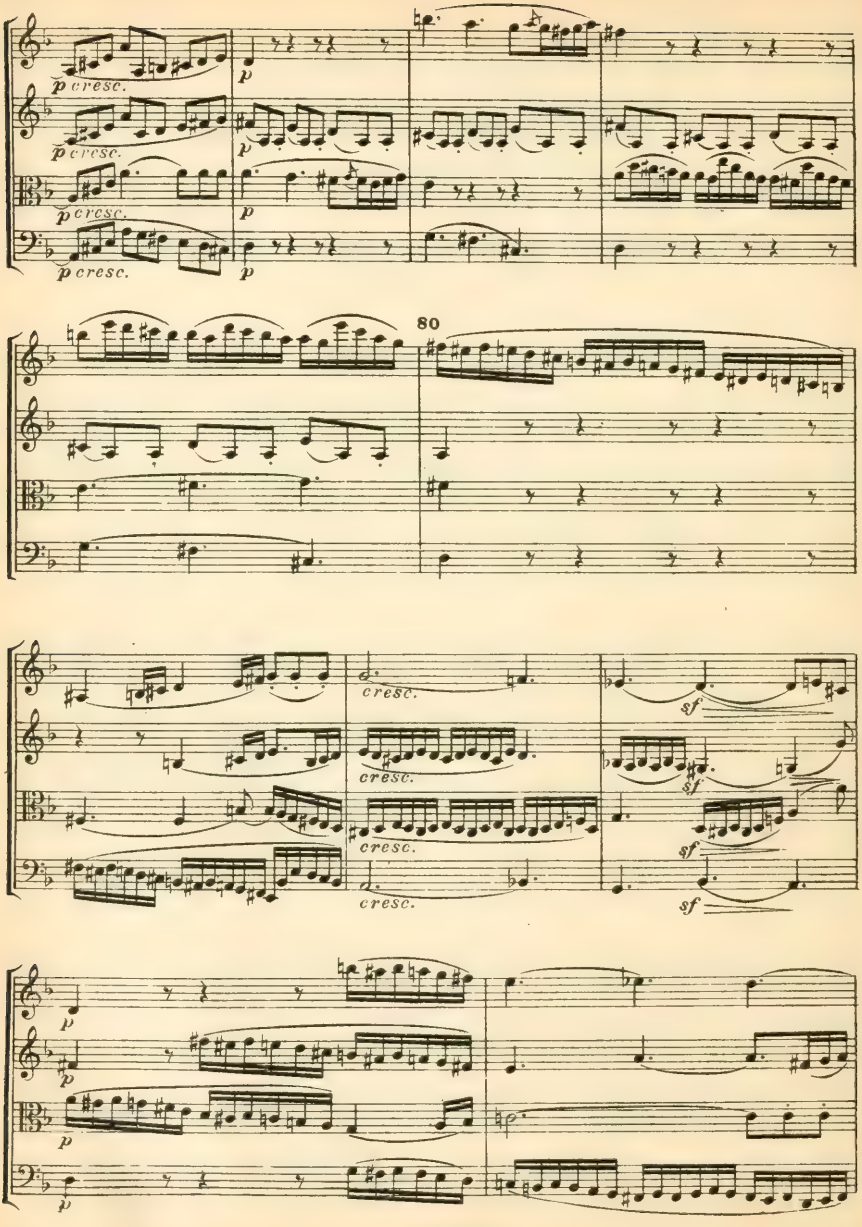
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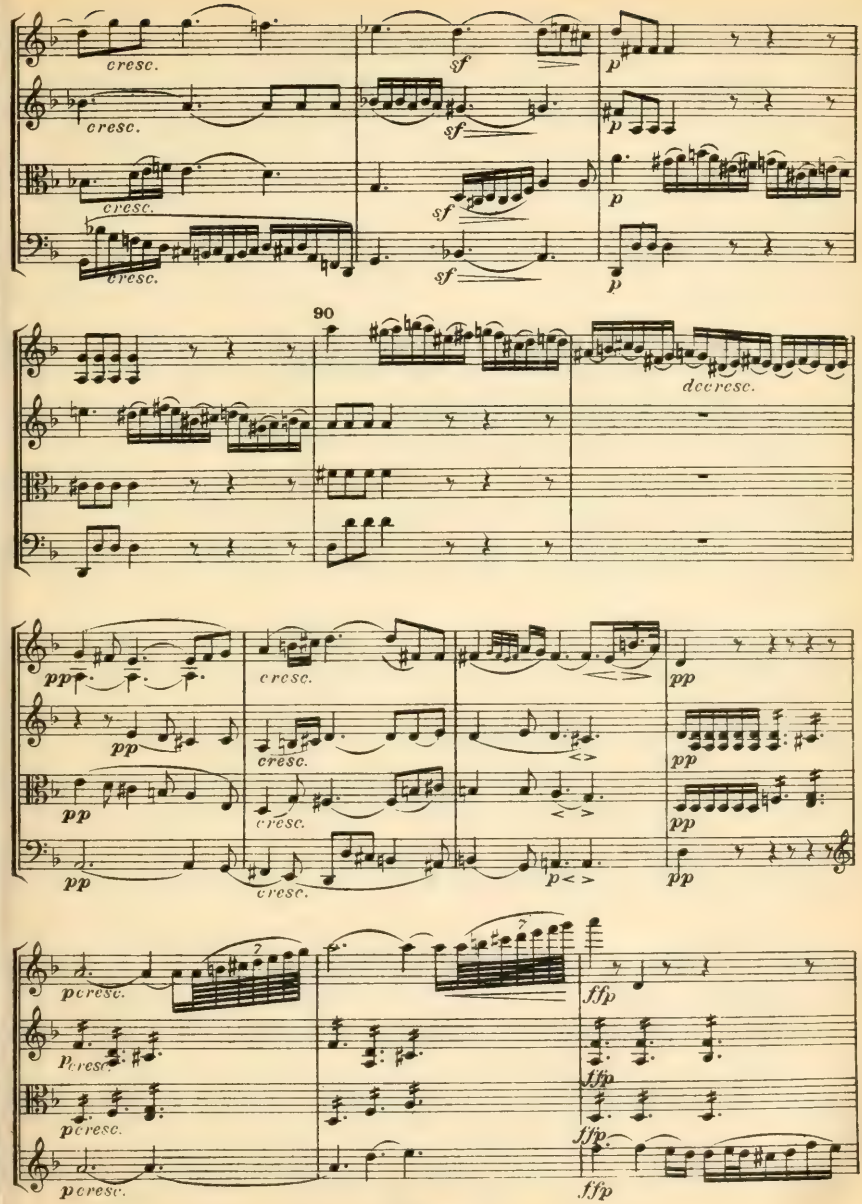
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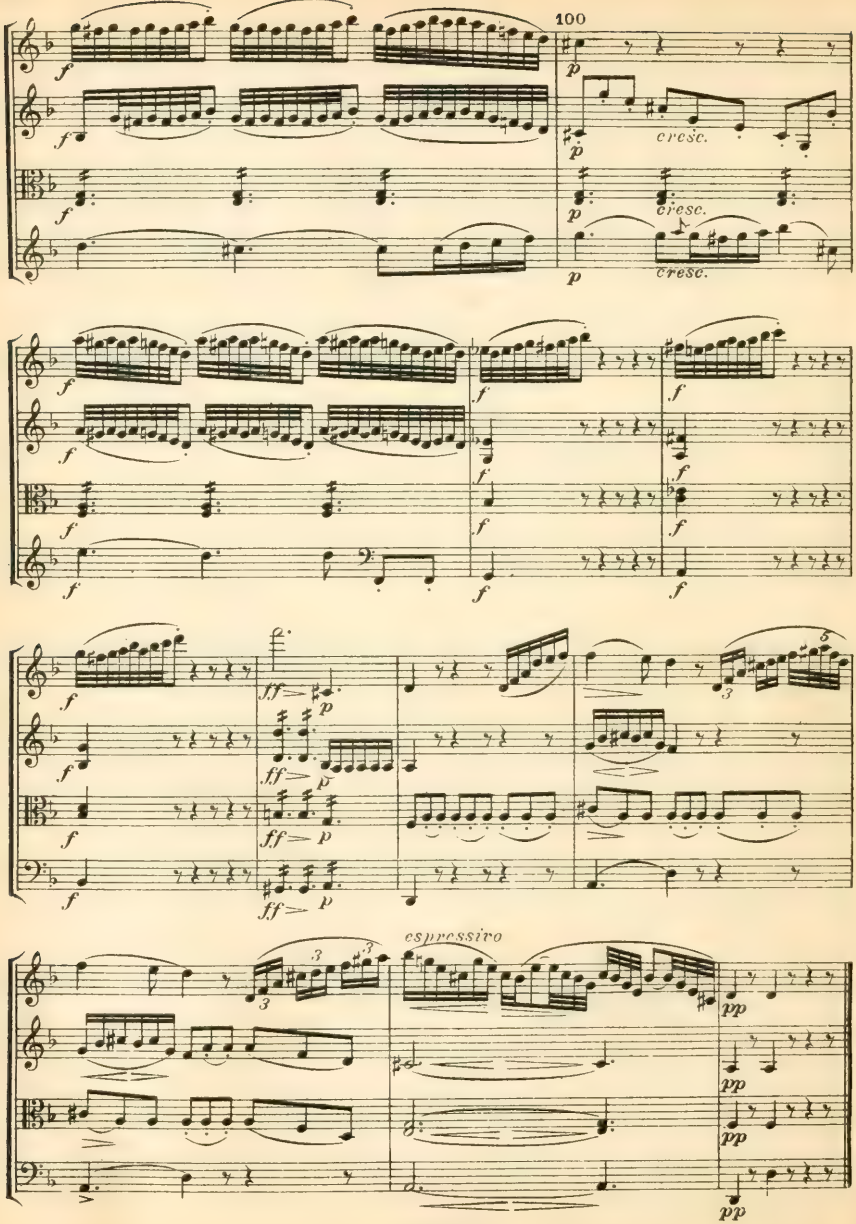
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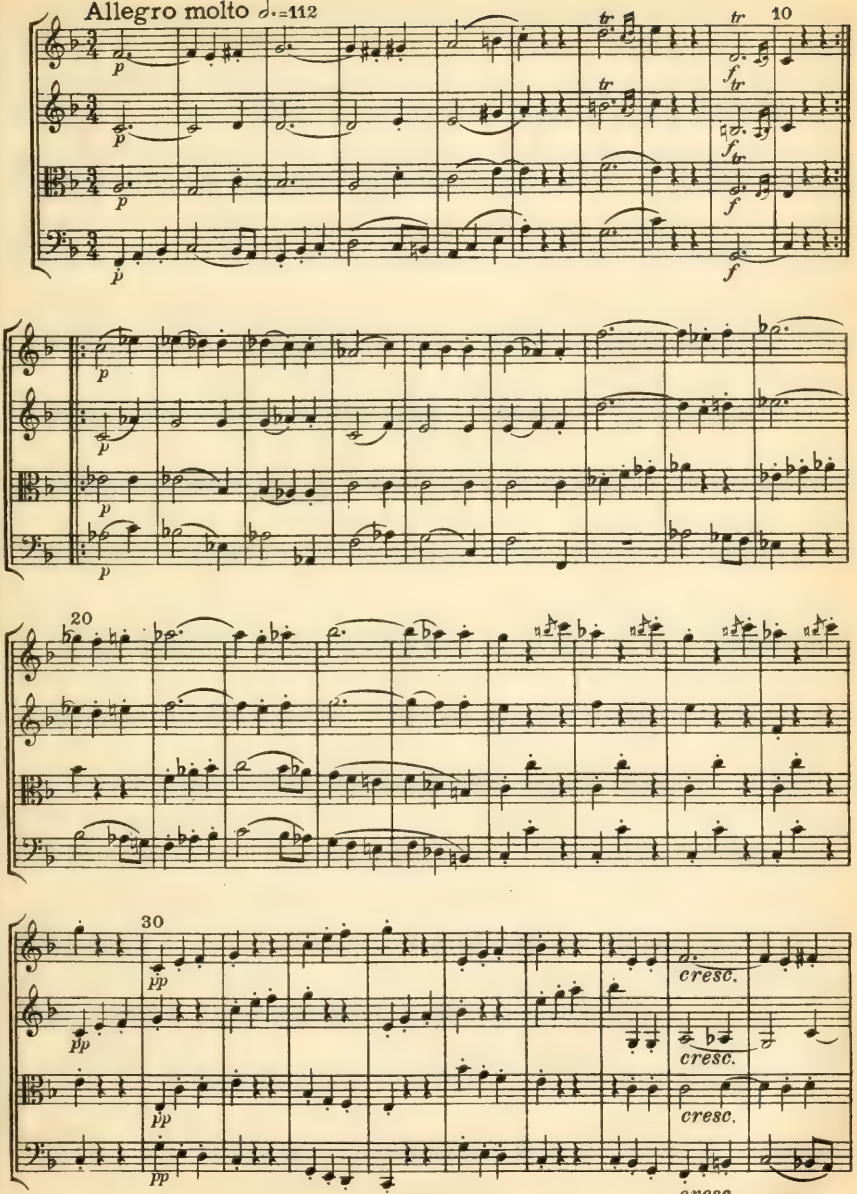
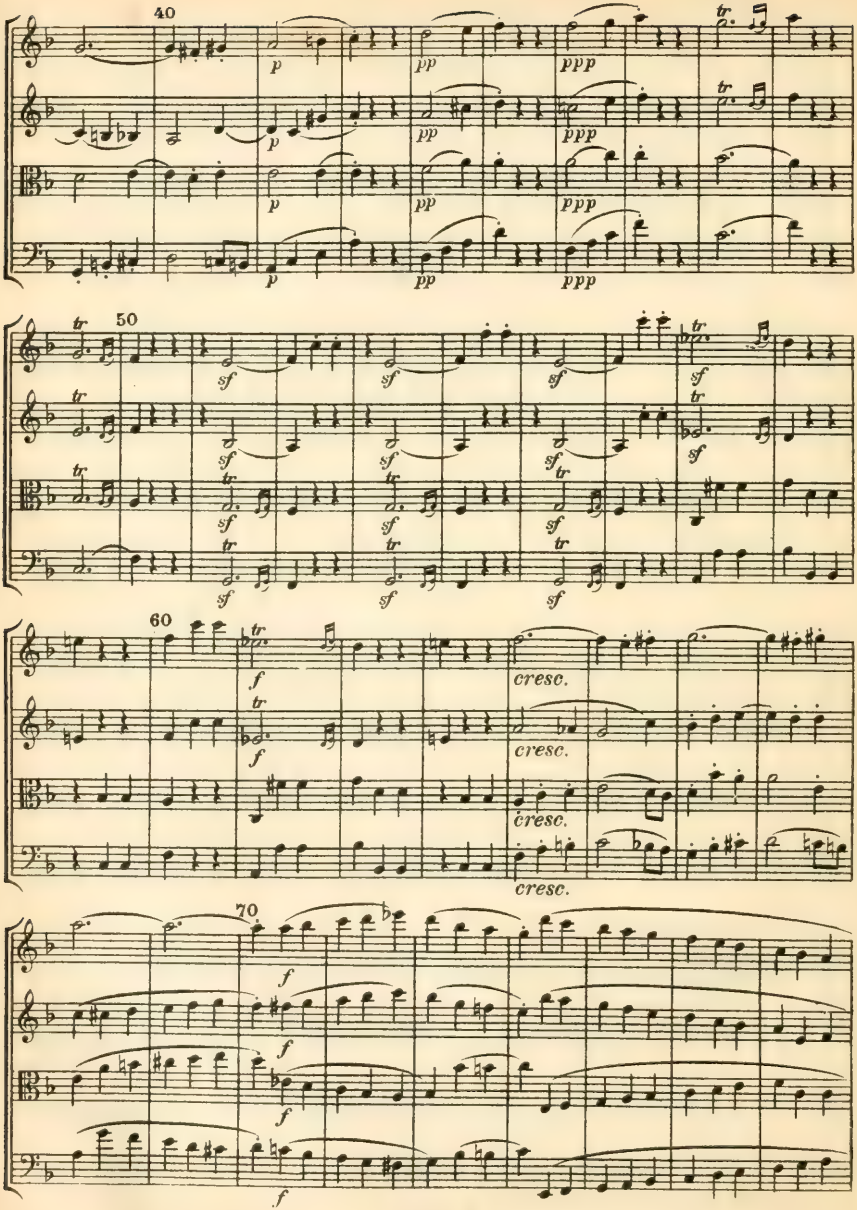
Scherzo

Allegro molto ♩.=112

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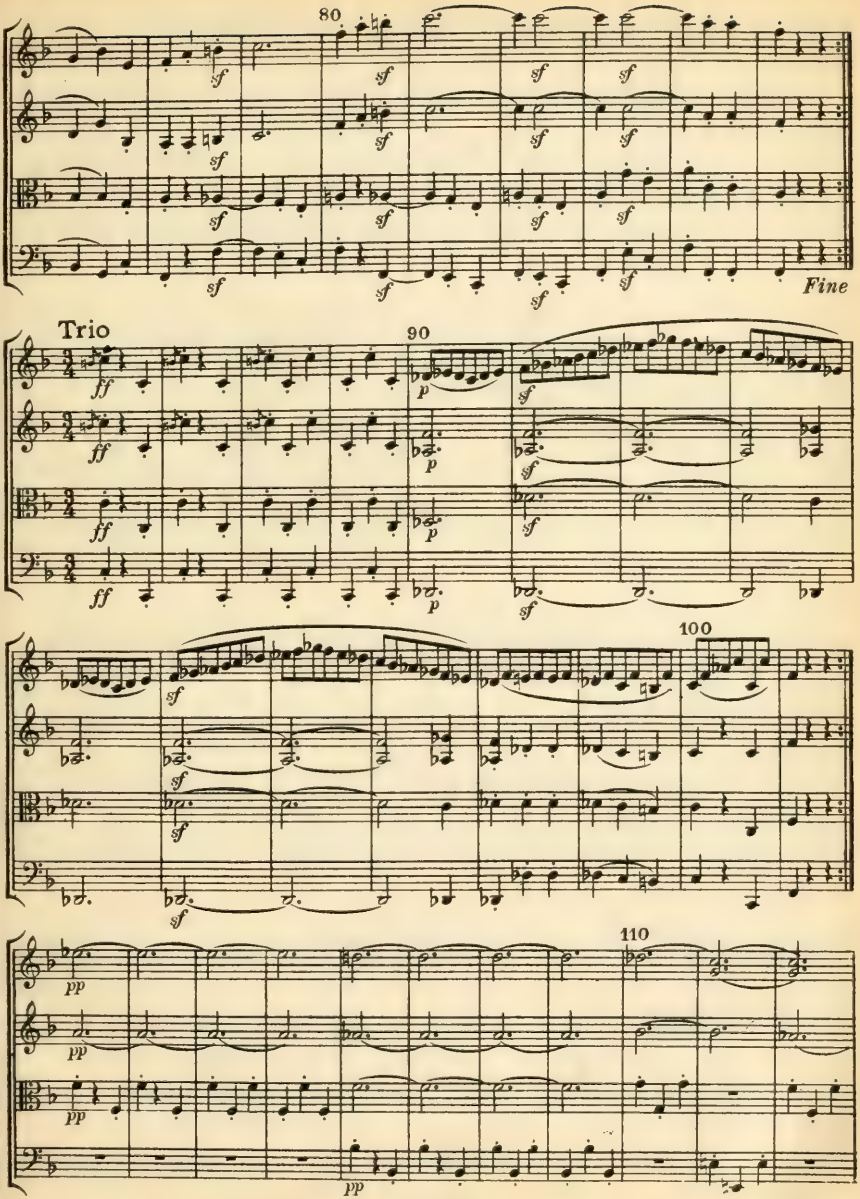
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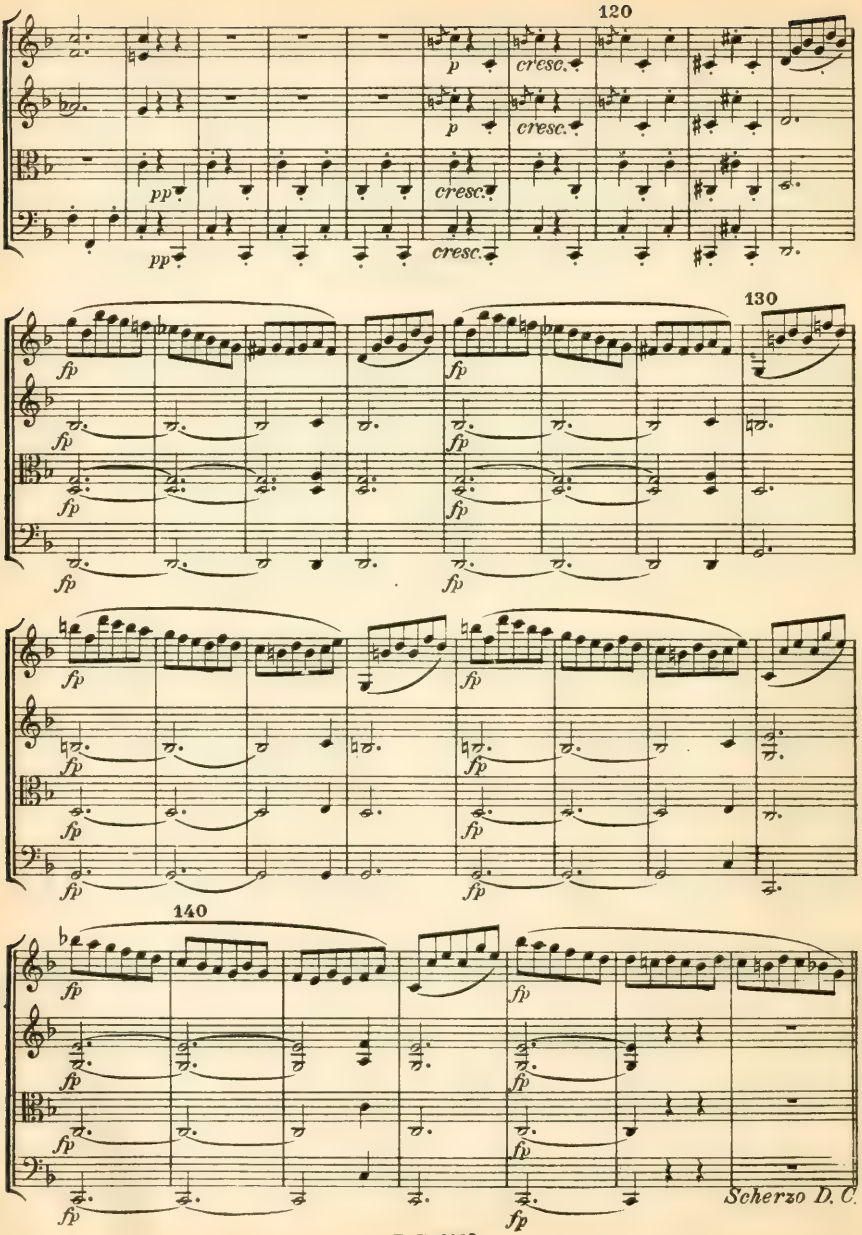
120
p
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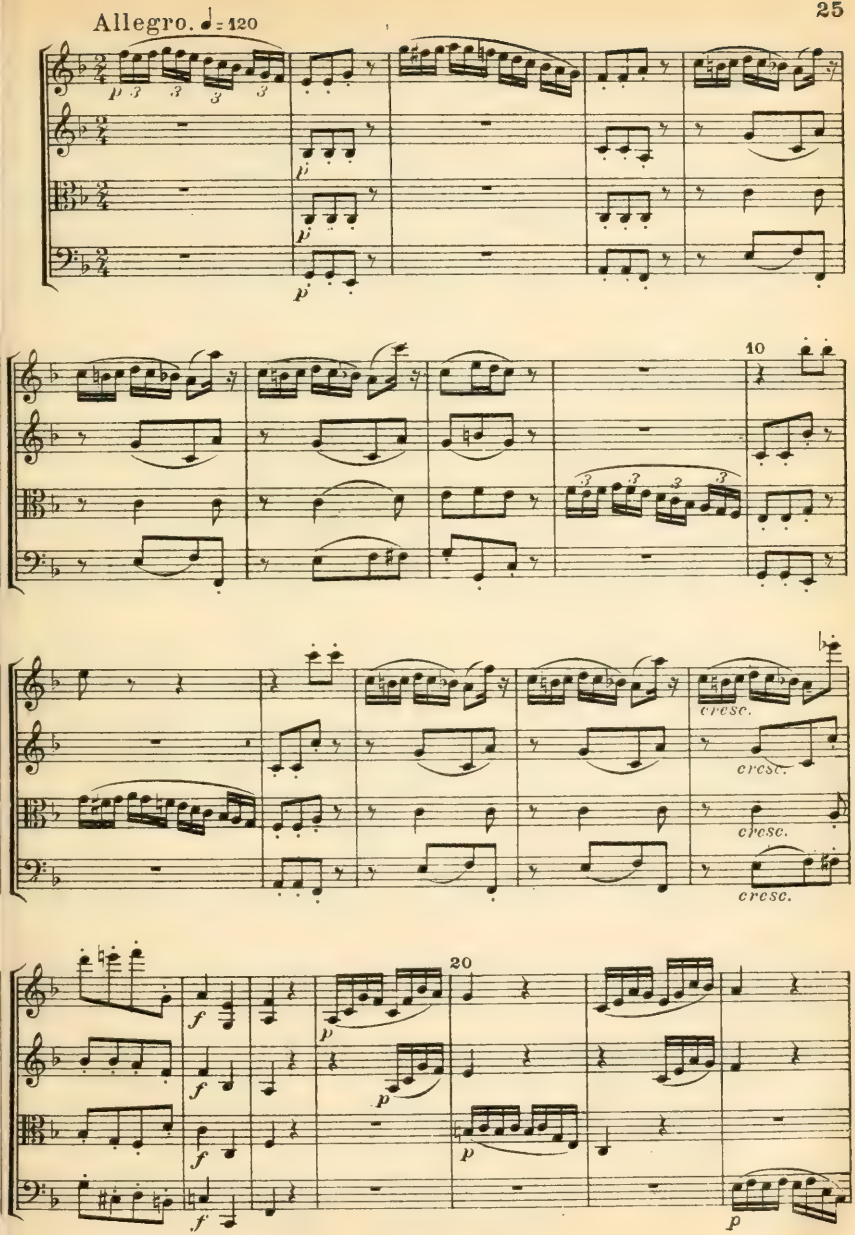
Scherzo D. C.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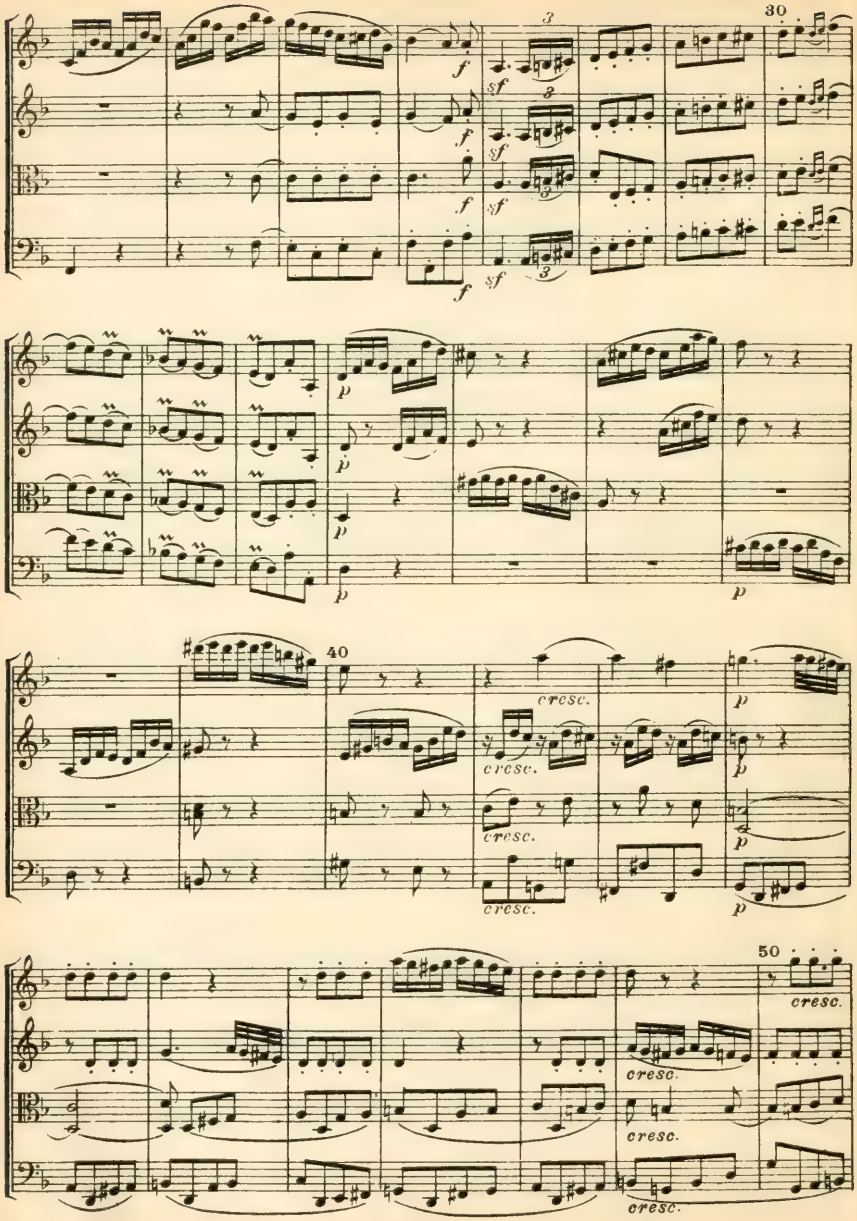
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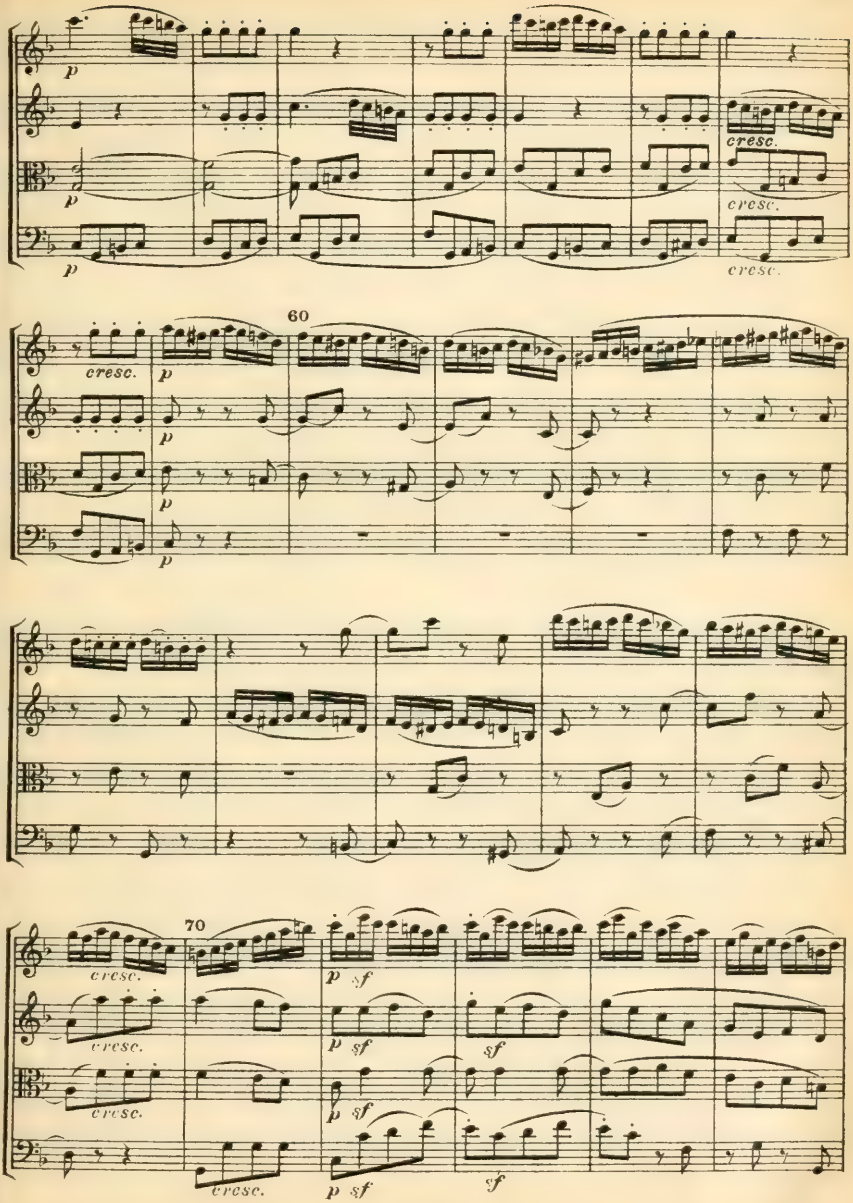
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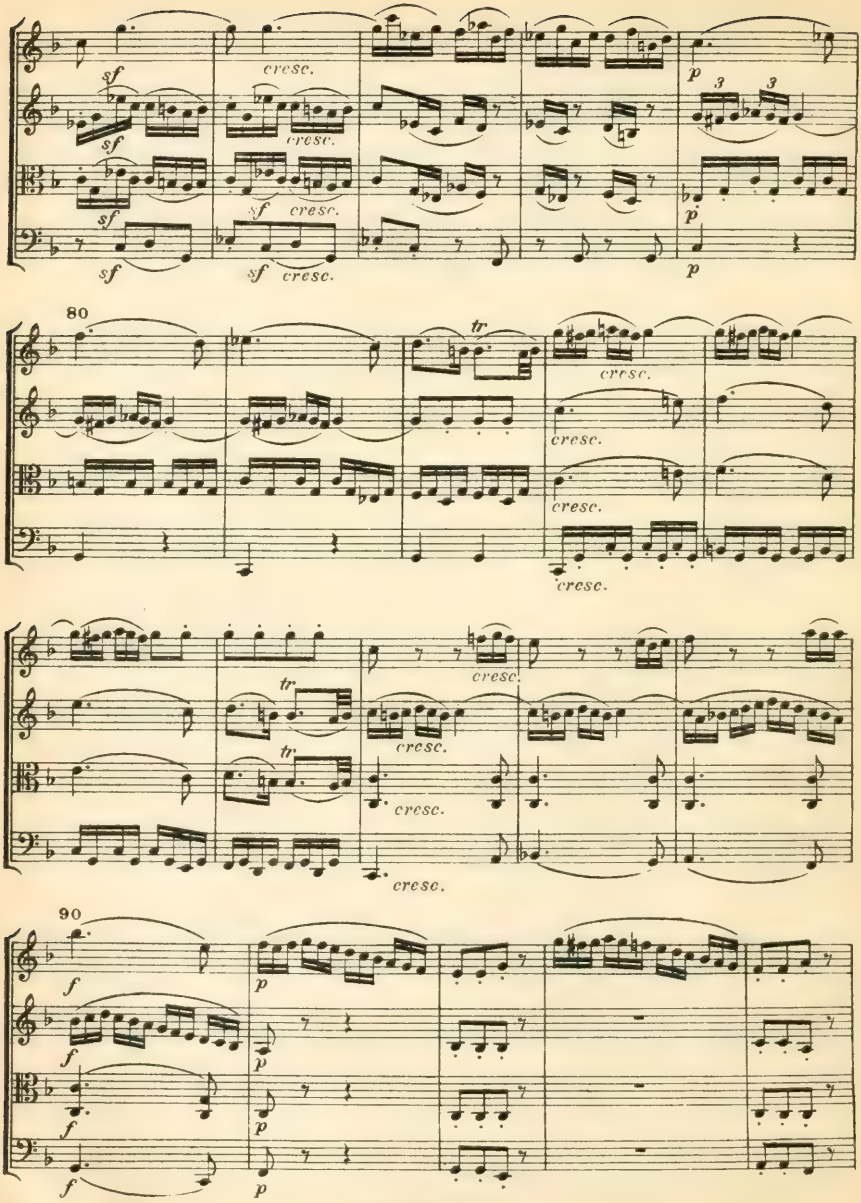
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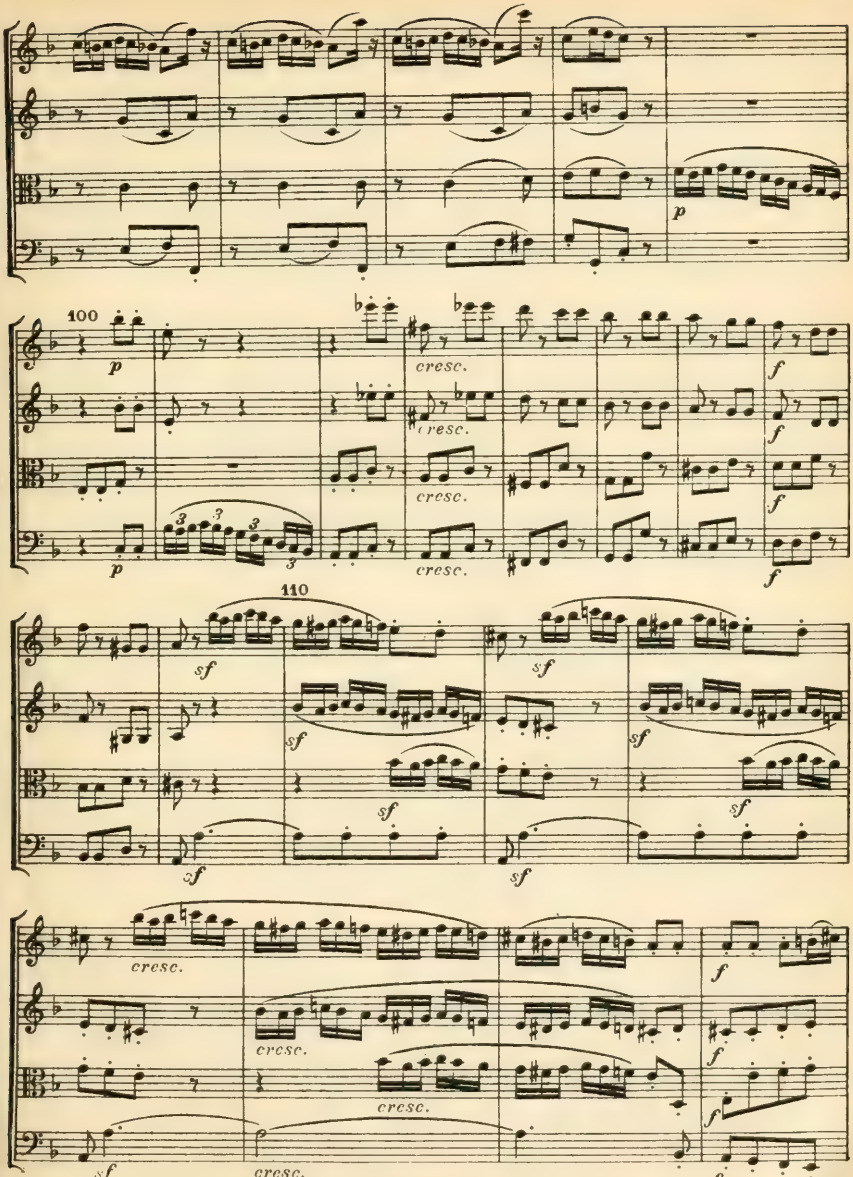
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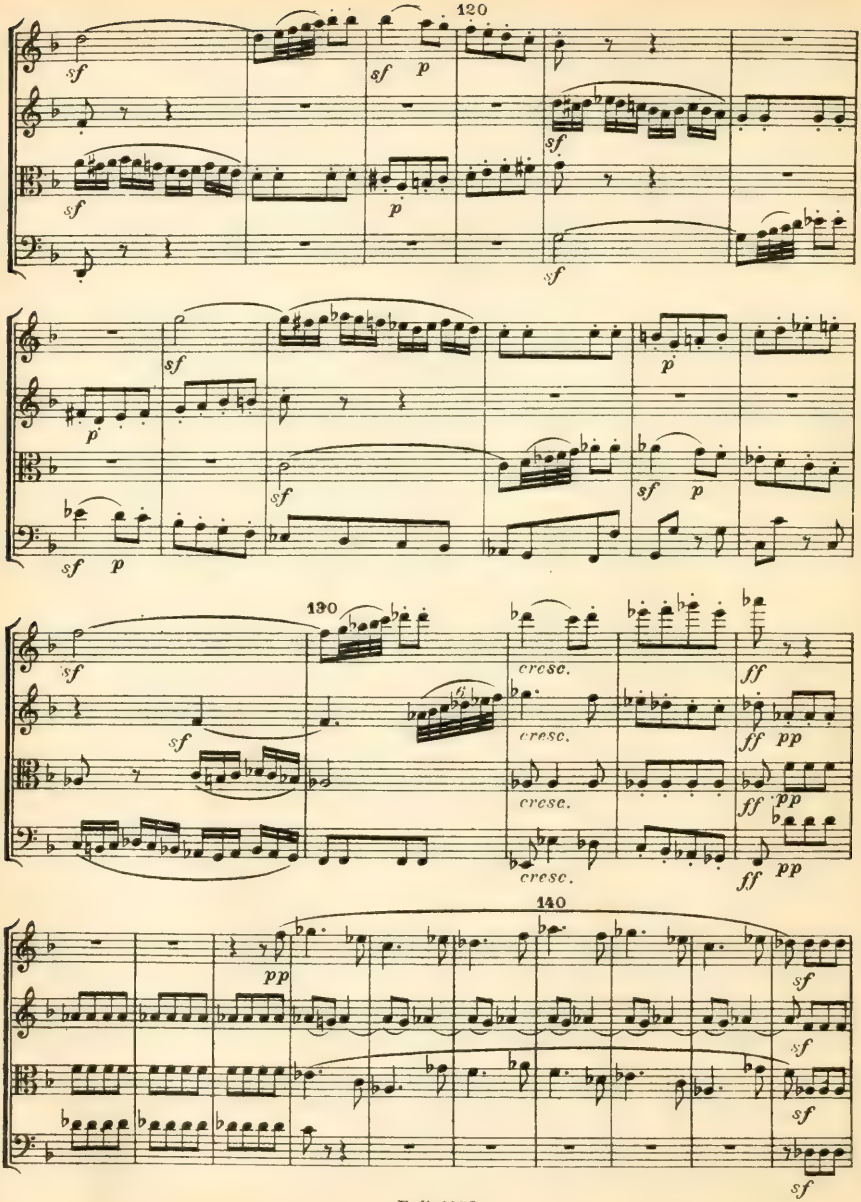
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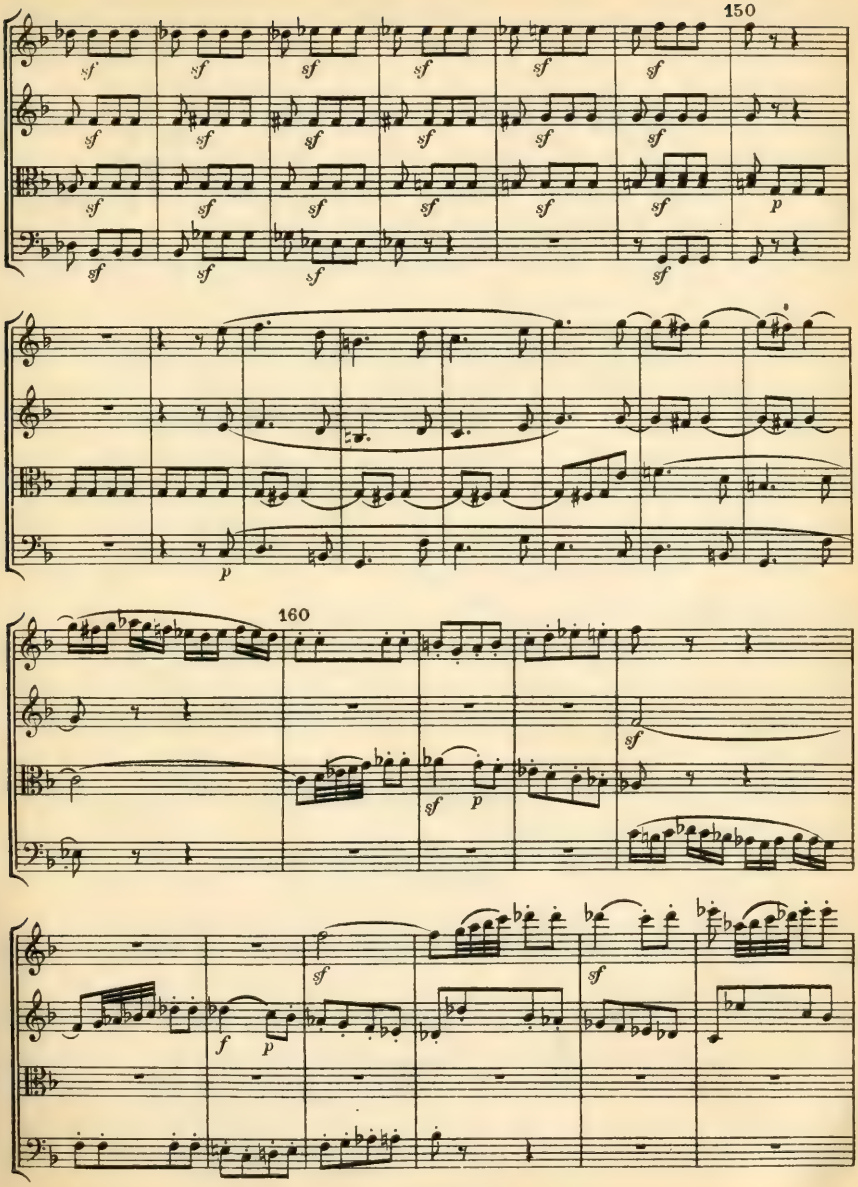
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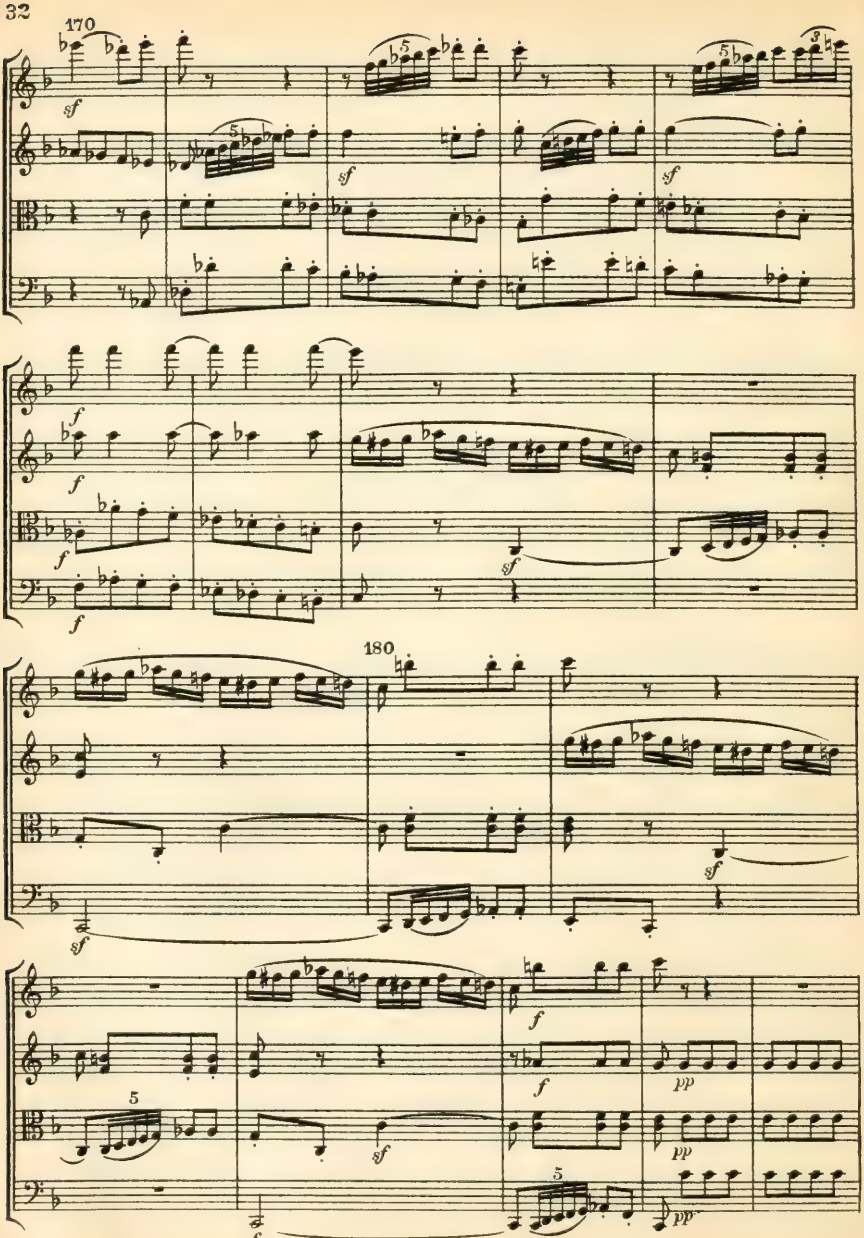
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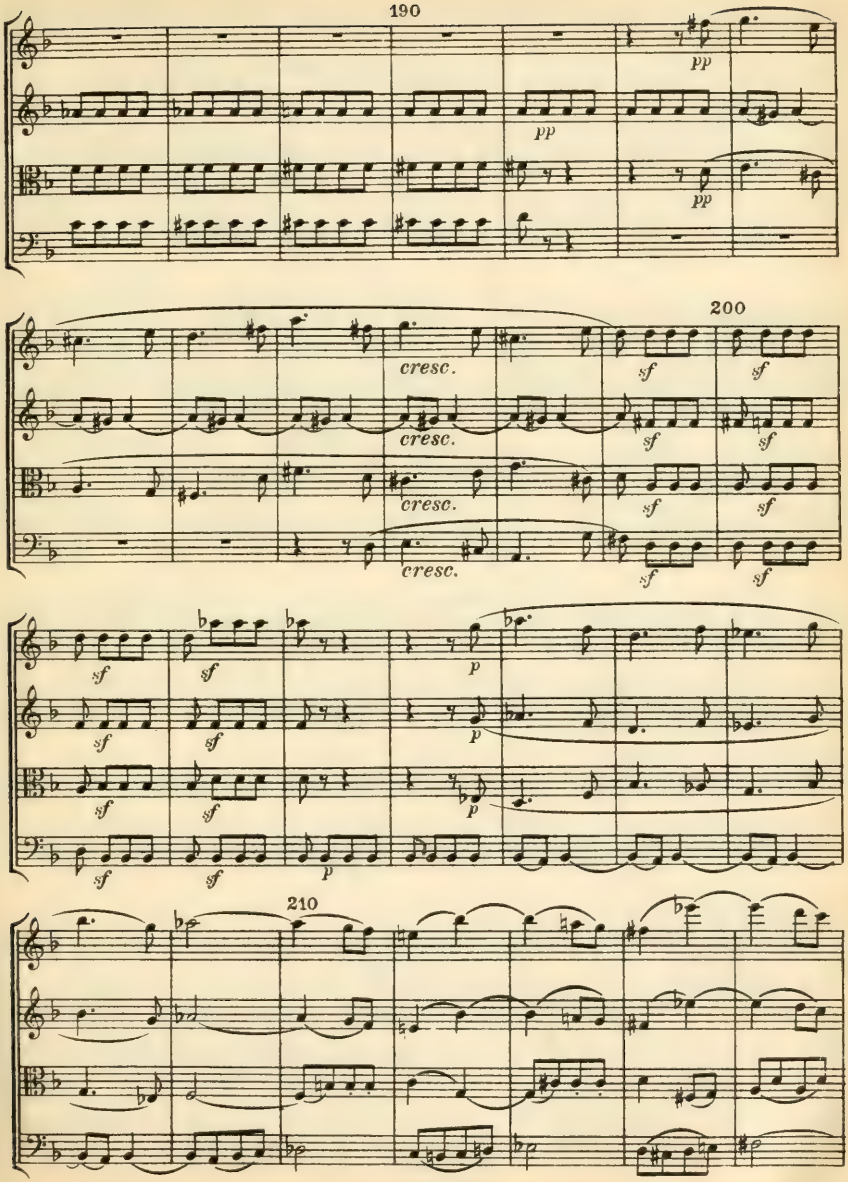
190
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cresc.
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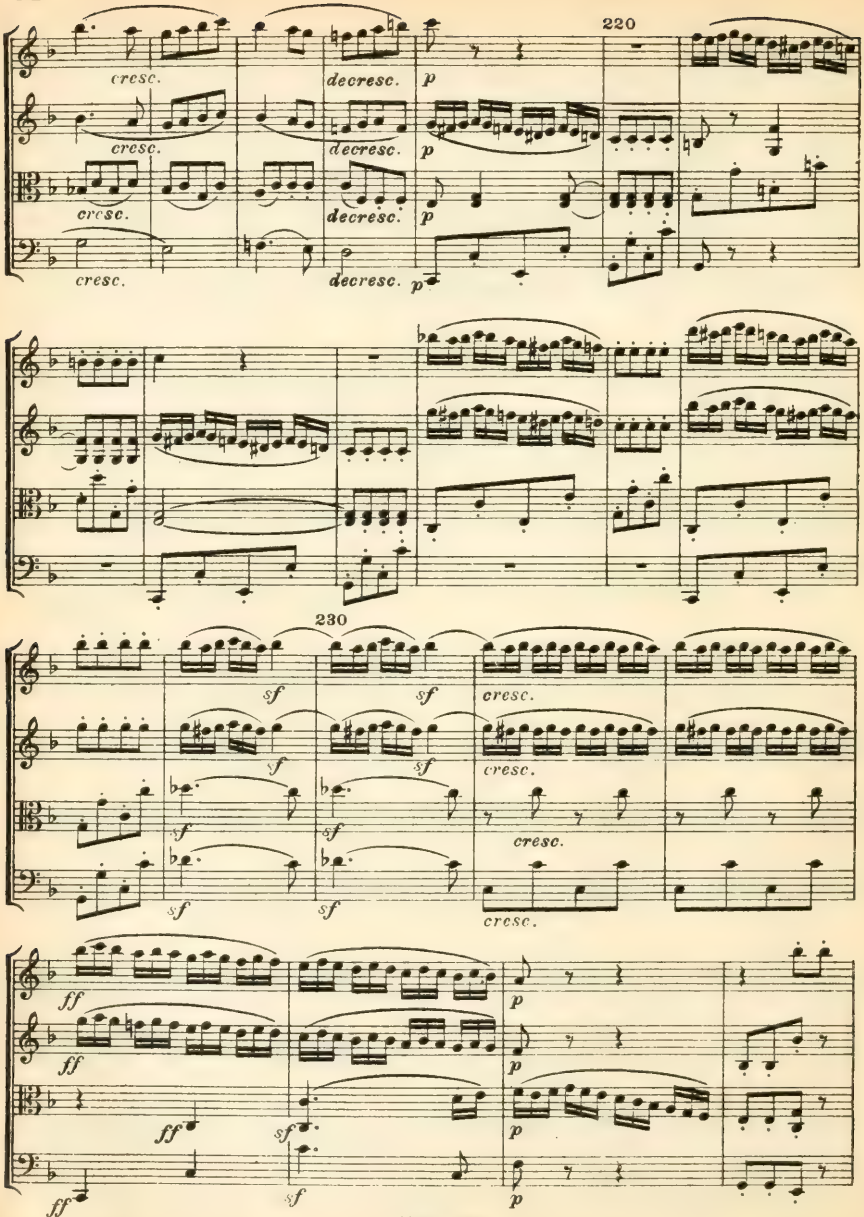
210


220
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230
sf
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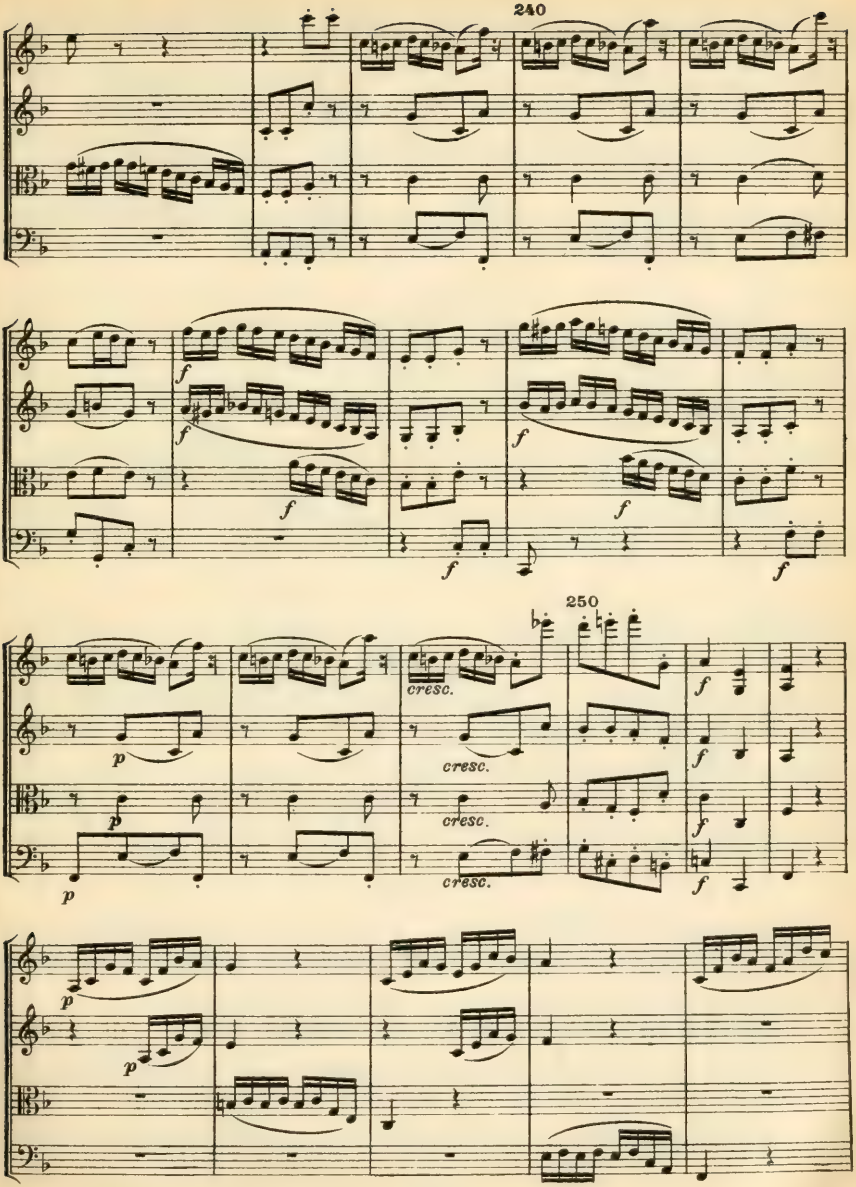
240
250
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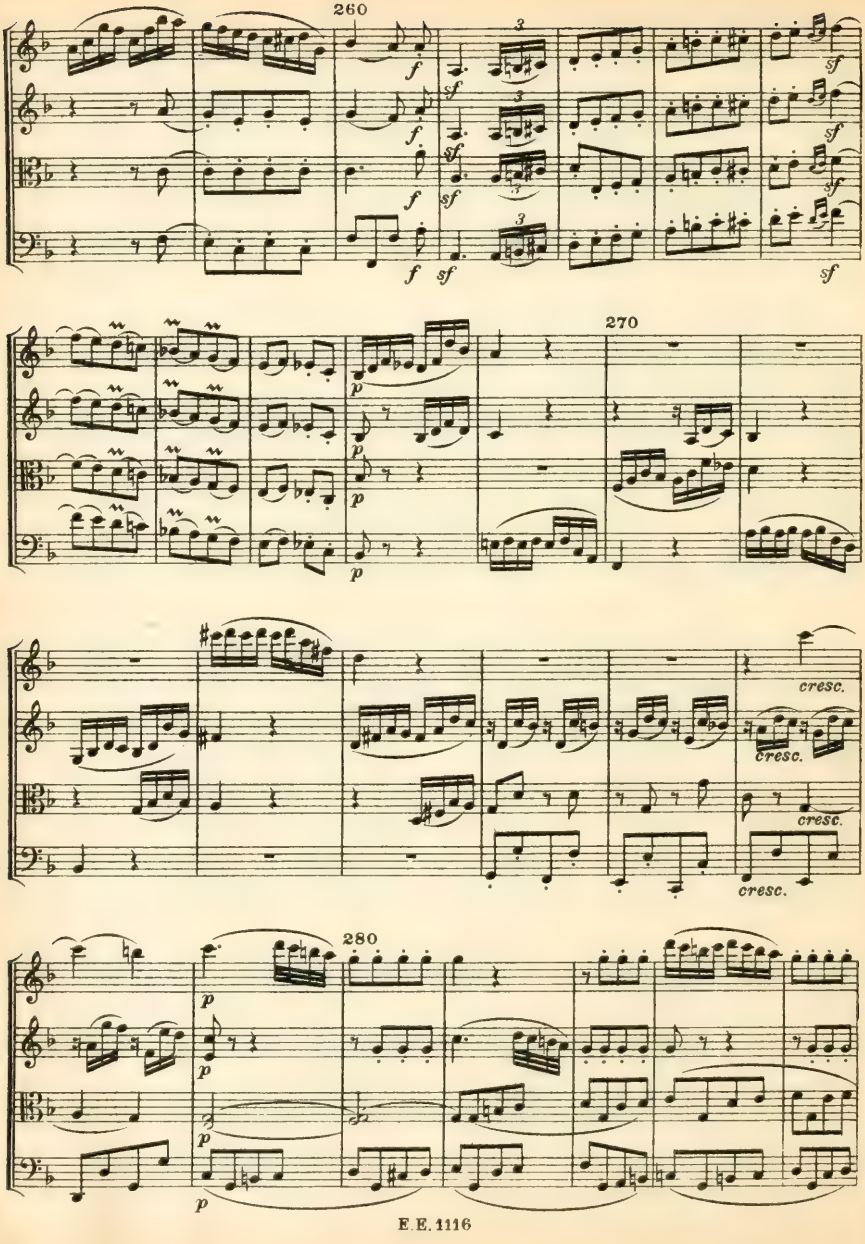
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270
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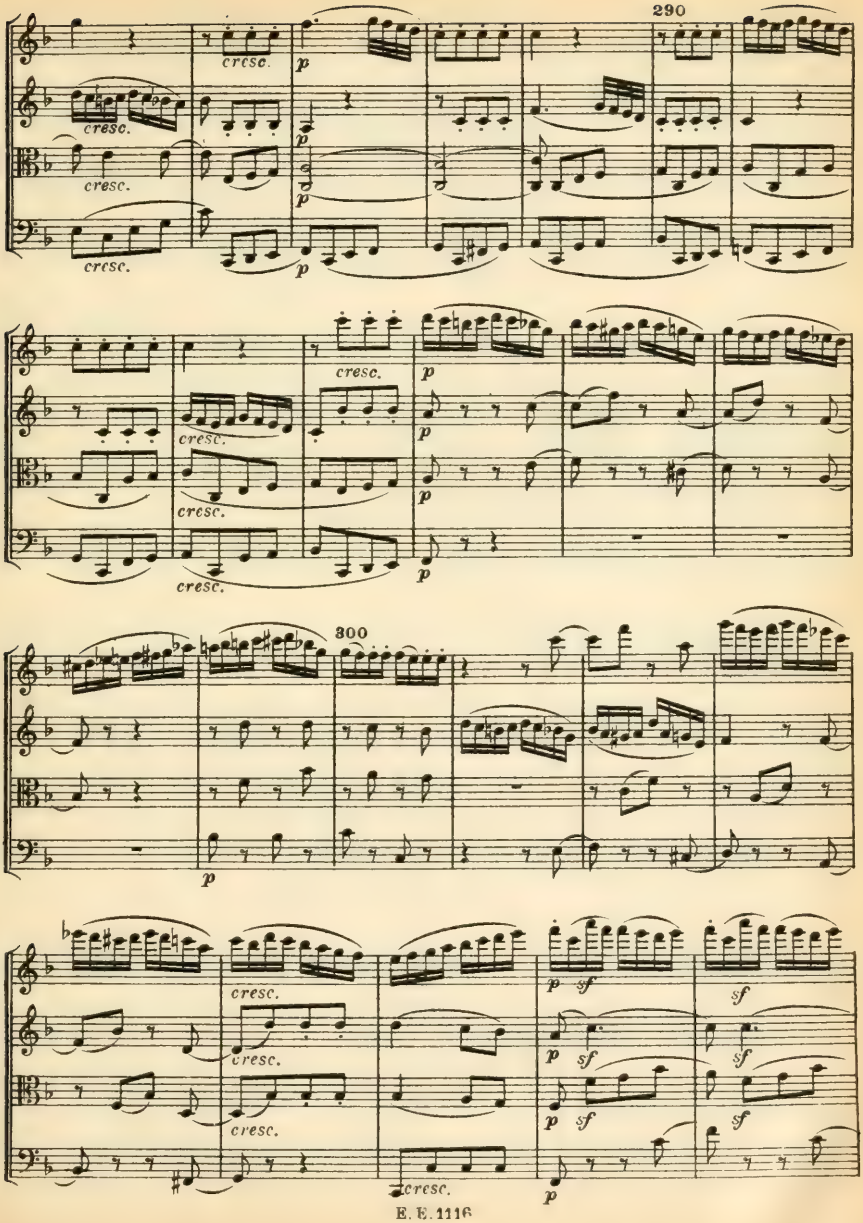
280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p
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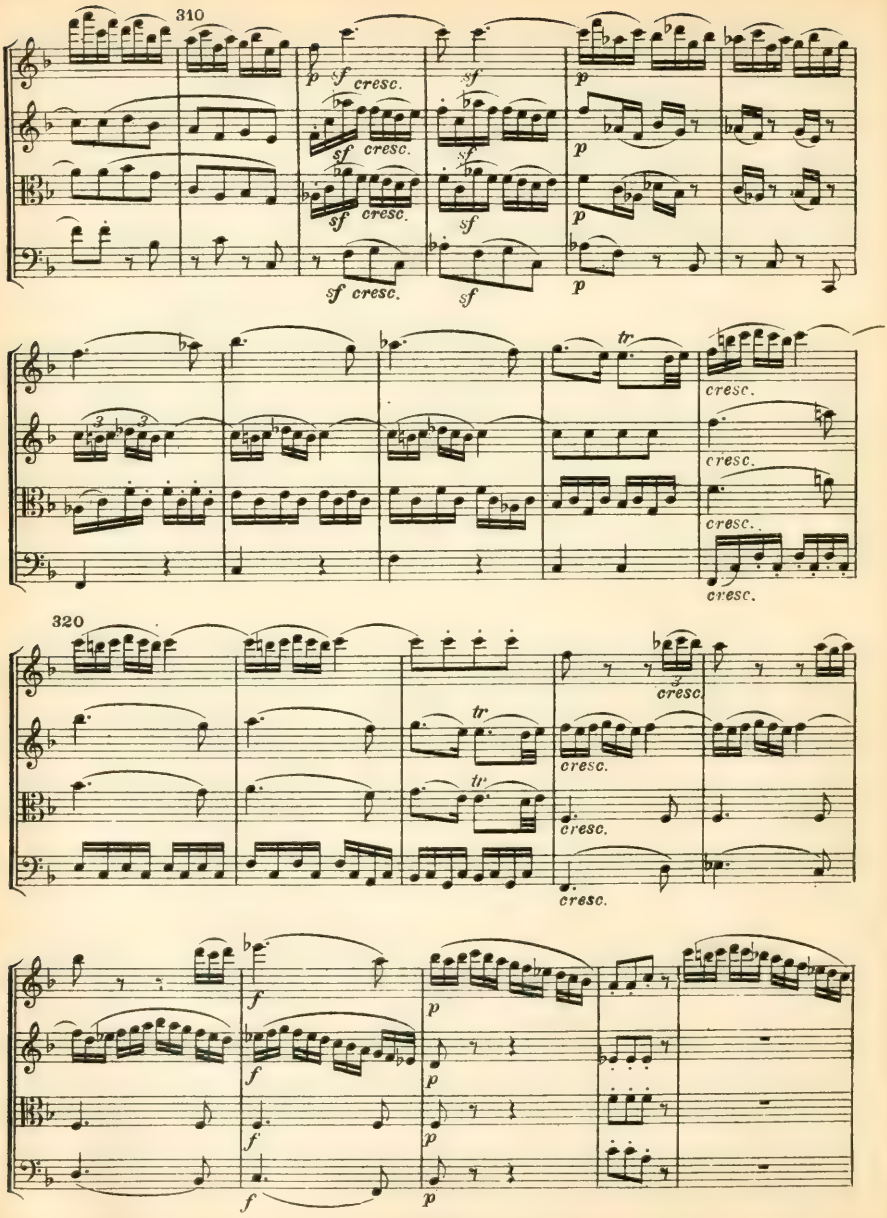
310
sf cresc.
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cresc.
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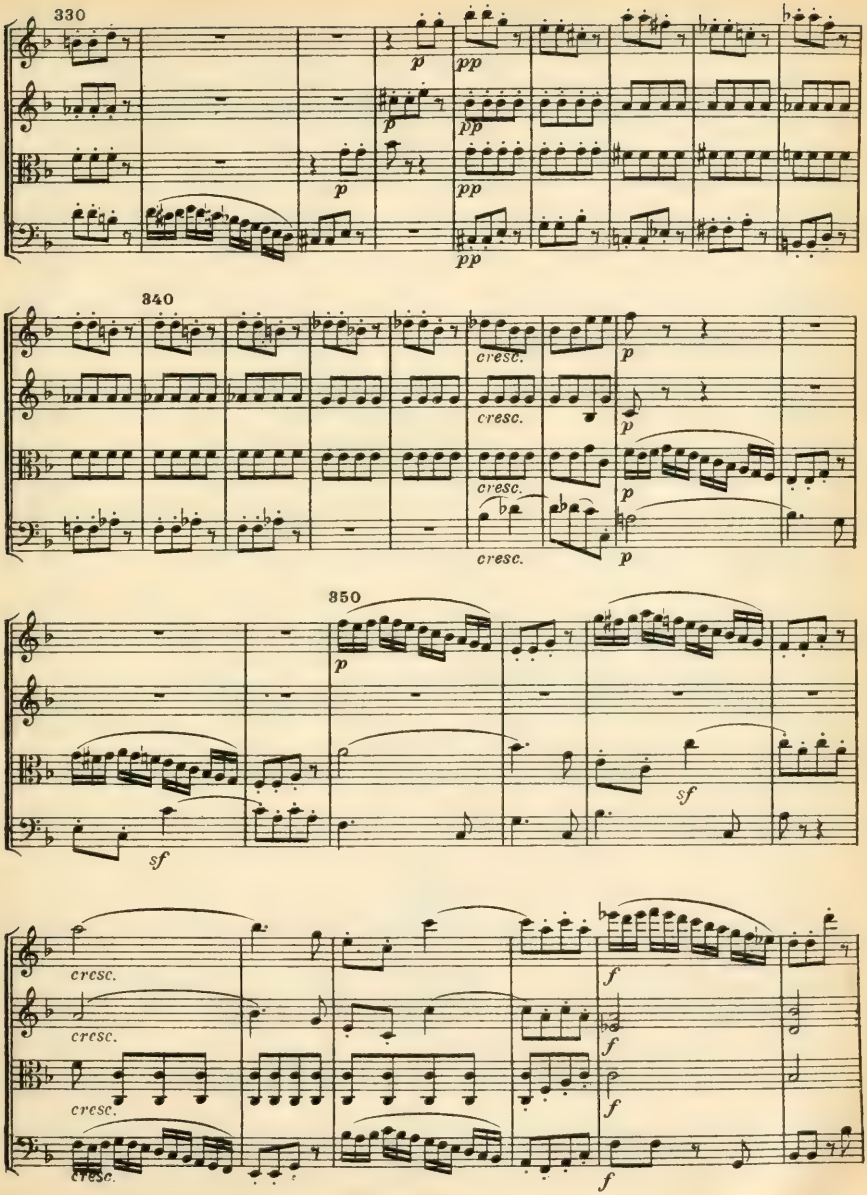
330
p
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340
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p
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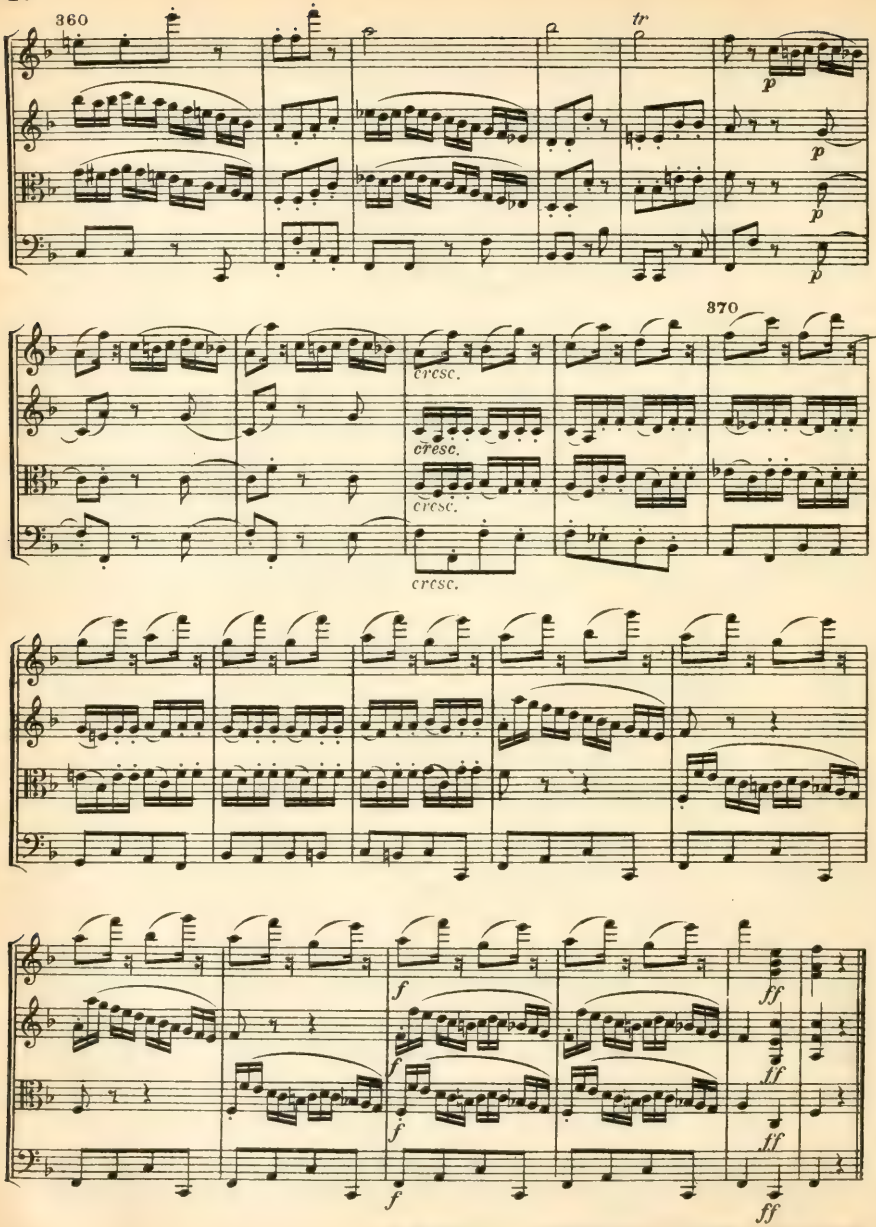


Stich und Druck von C. G. Röder G. m. b. H., Leipzig

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 2

G dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 2

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig

17

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No.159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No.3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst" kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflußt. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint er dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser" oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

April 1911 bzw. Februar 1930.

Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

April 1911.

Wilh. Altmann

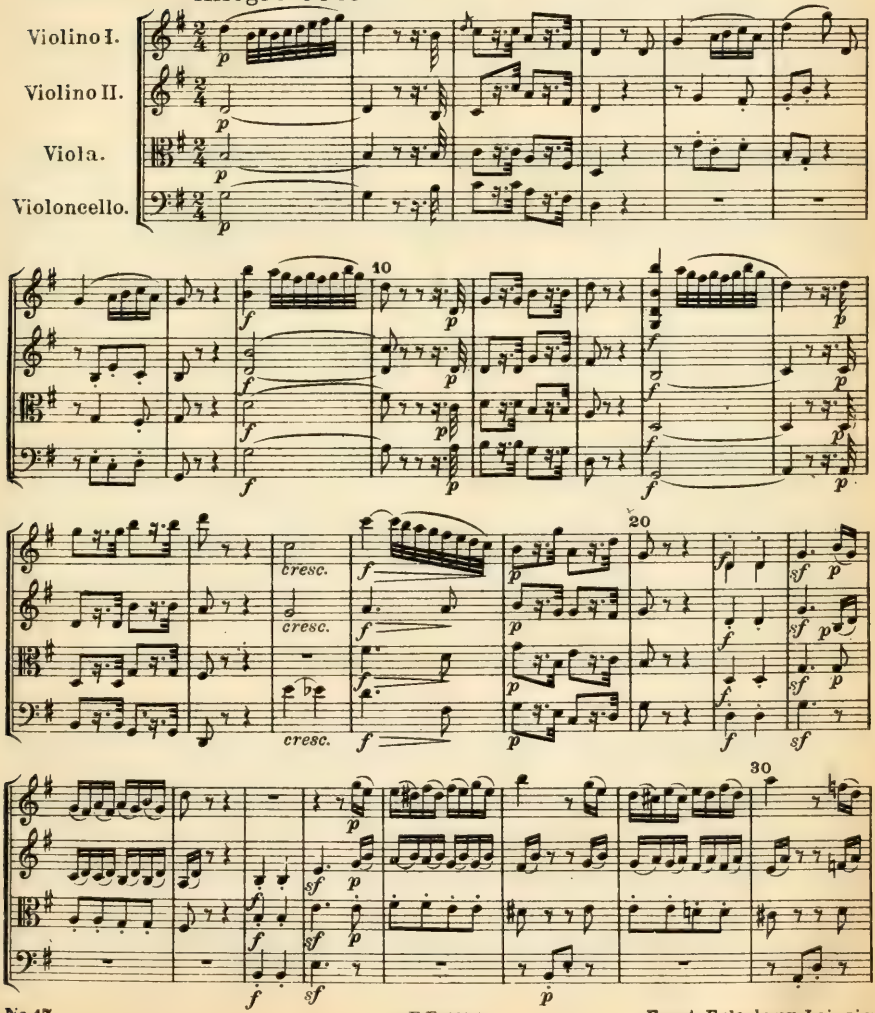
Quartett Nº 2.

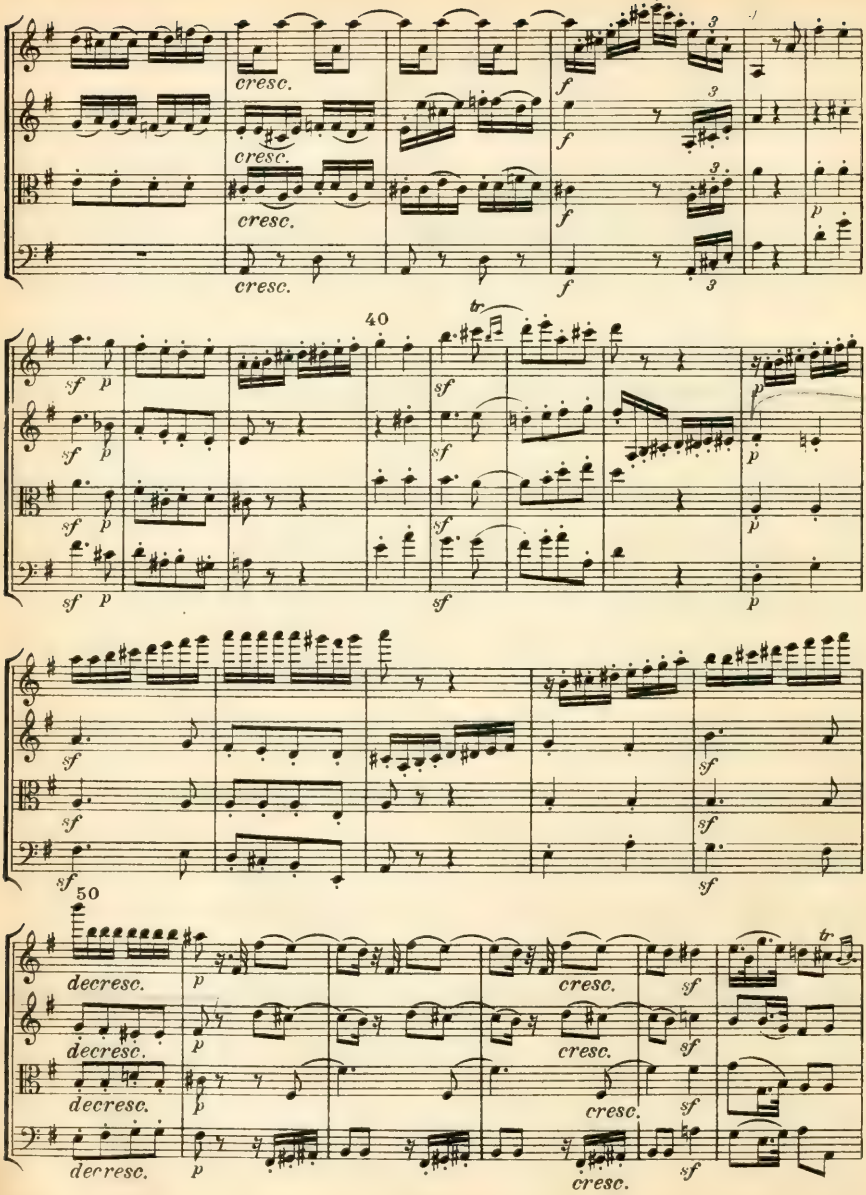
I

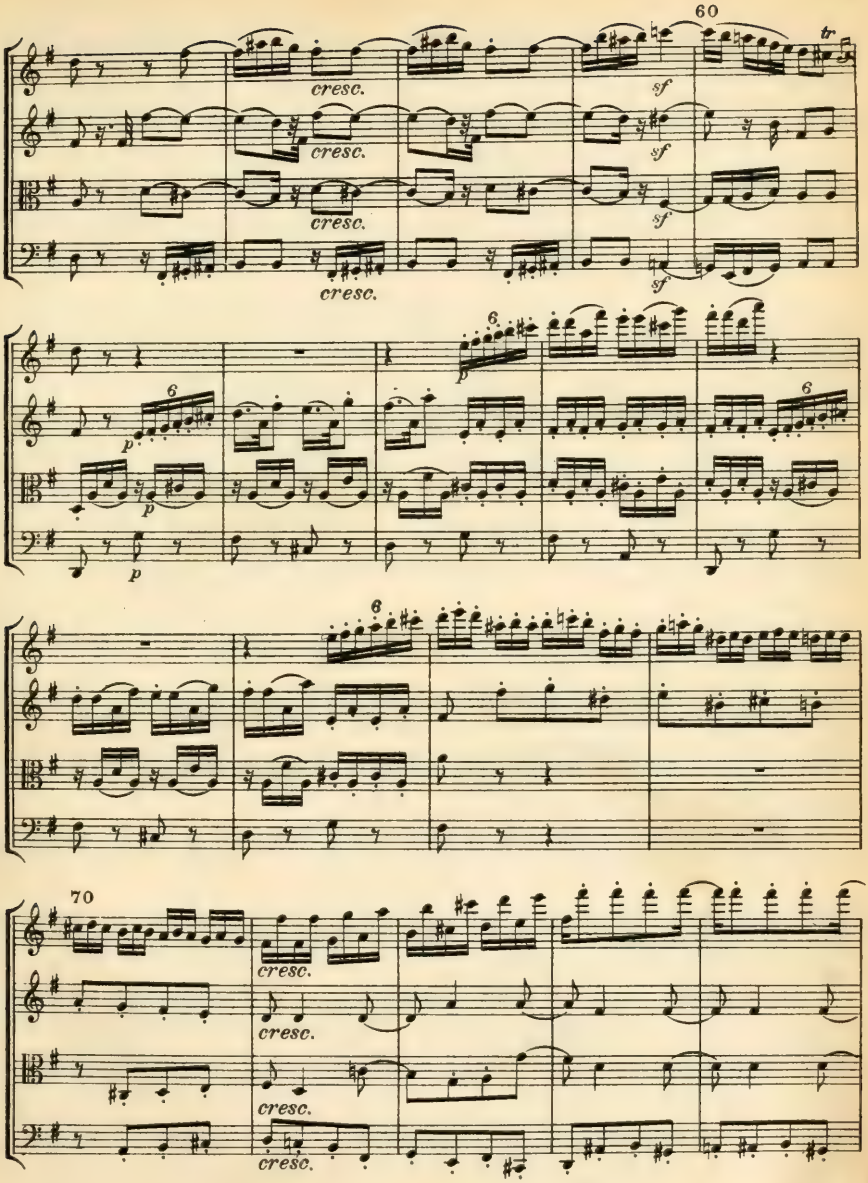
L. van Beethoven Op. 18 Nº 2.
1770-1827

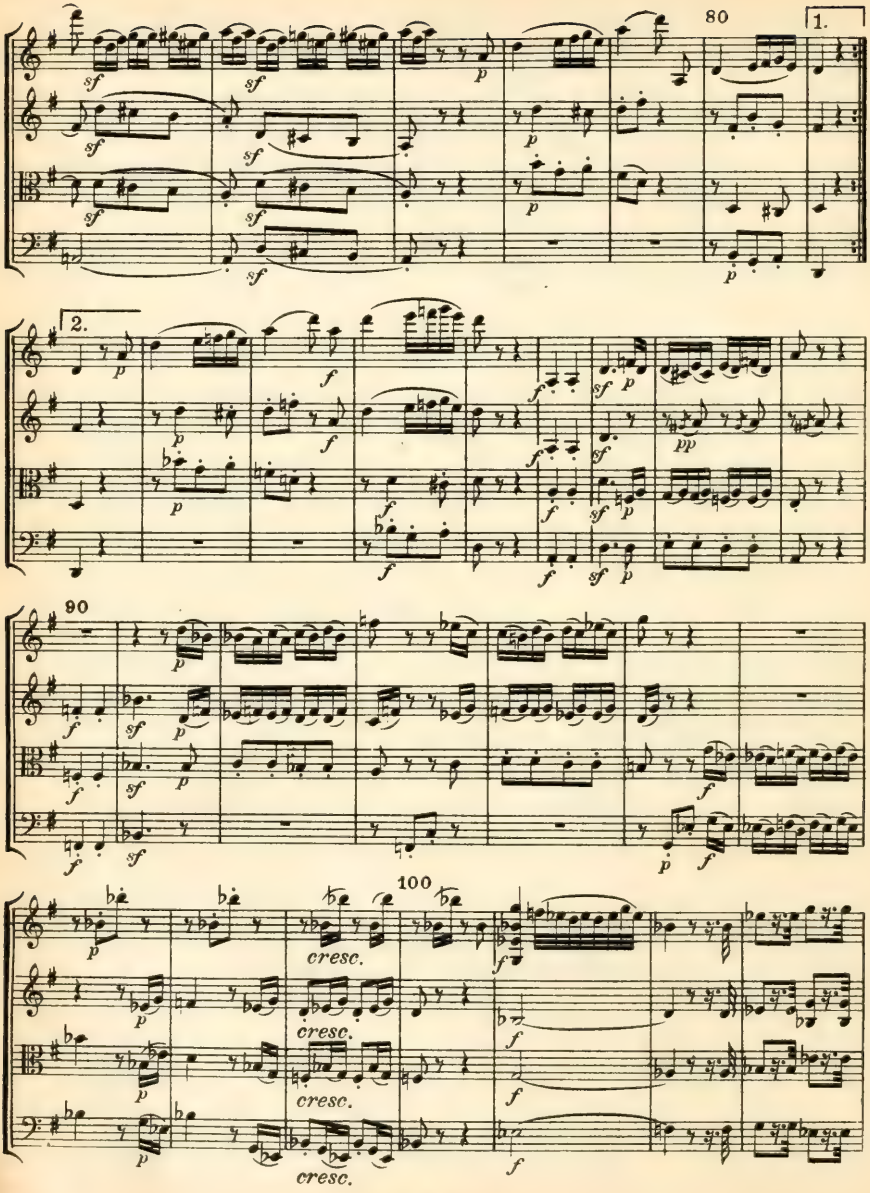
Allegro. ♩ = 96

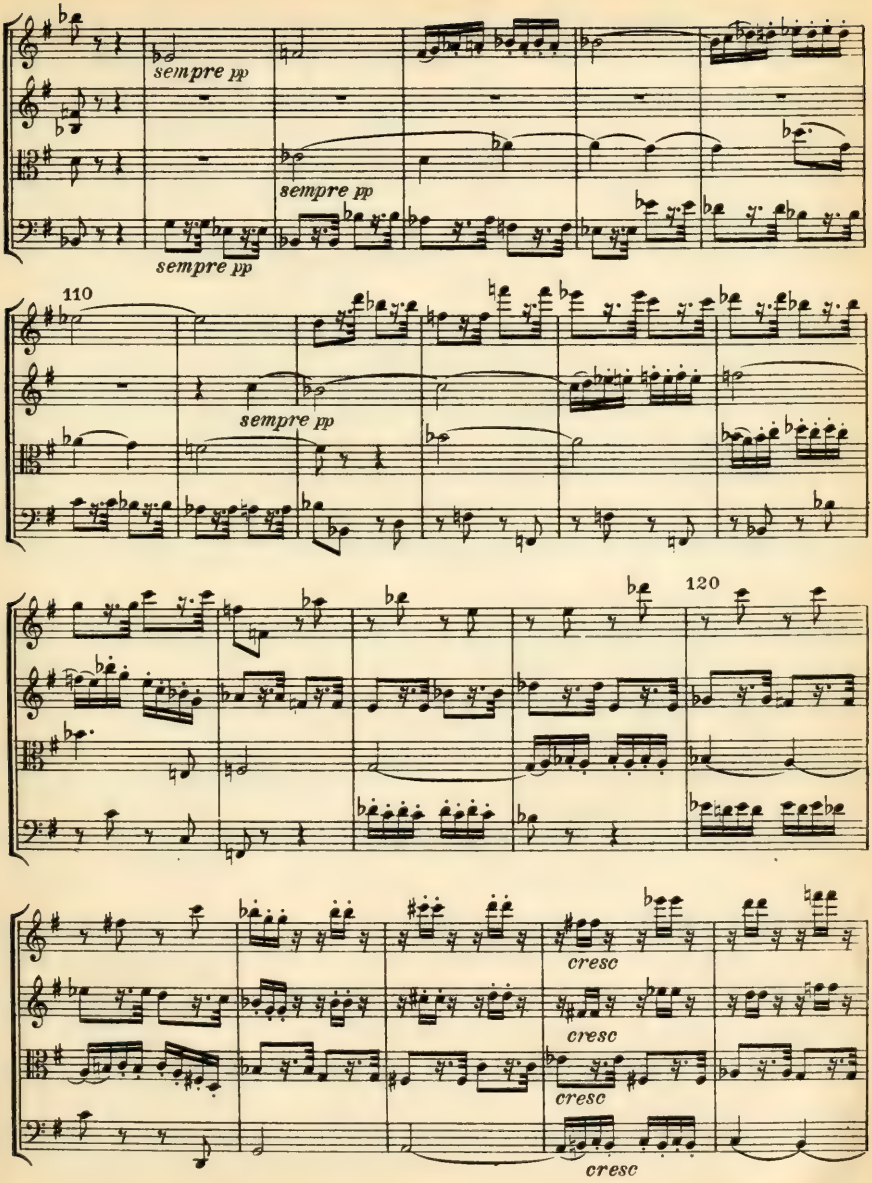
Violino I.
Violino II.
Viola.
Violoncello.

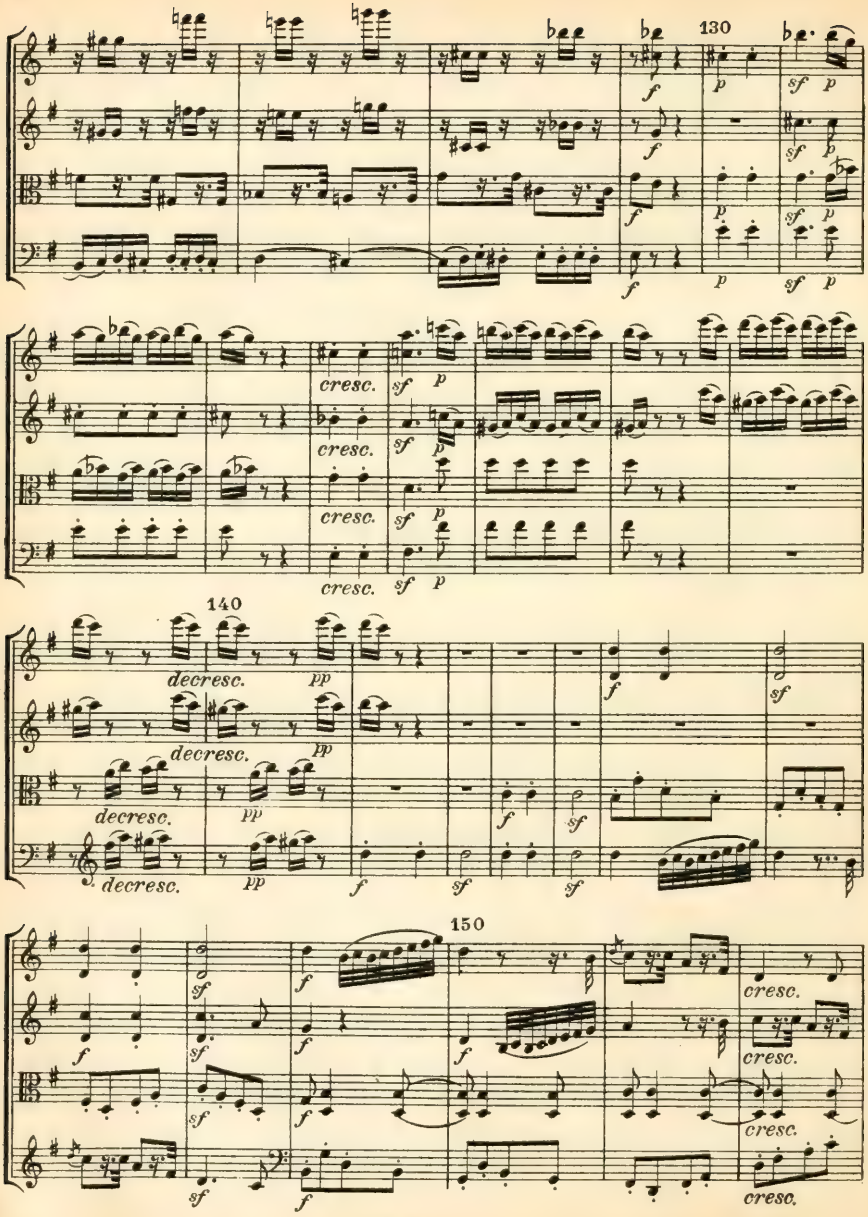


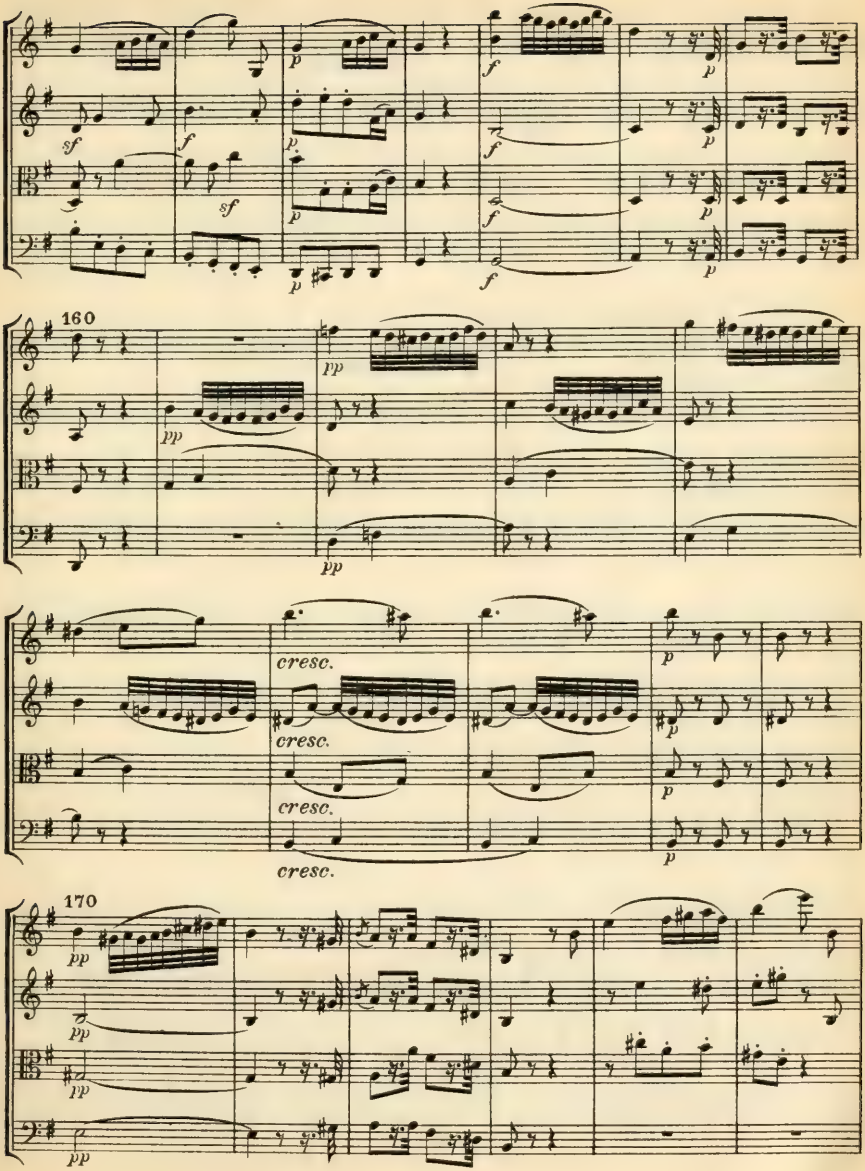

cresc.
cresc.
cresc.
cresc.
f
f
f
f
3
3
3
3
p
40
tr
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
sf
sf
sf
sf
sf
sf
50
tr
decresc.
p
decresc.
p
decresc.
p
decresc.
p
cresc.
cresc.
cresc.
cresc.
sf
sf
sf
sf

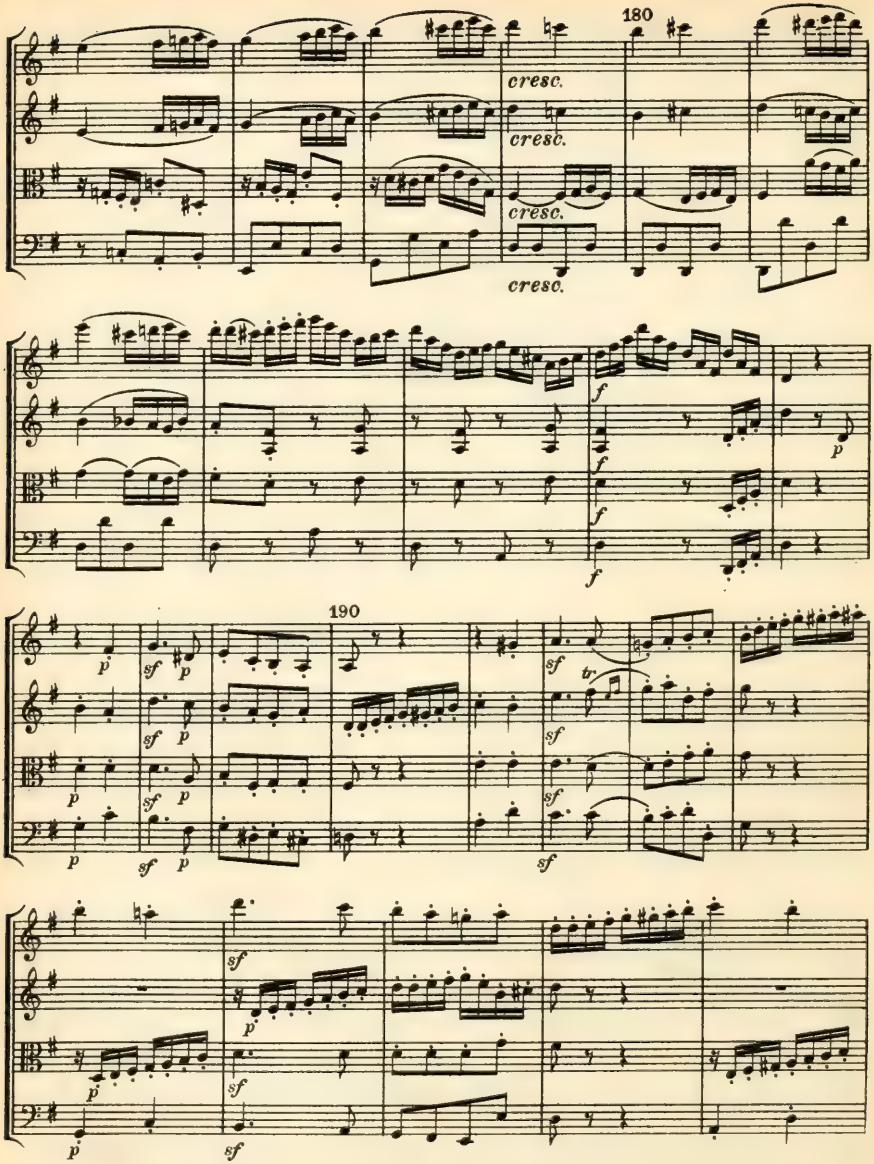

60
cresc.
cresc.
cresc.
cresc.
sf
sf
sf
tr
6
p
6
p
p
6
70
cresc.
cresc.
cresc.
cresc.

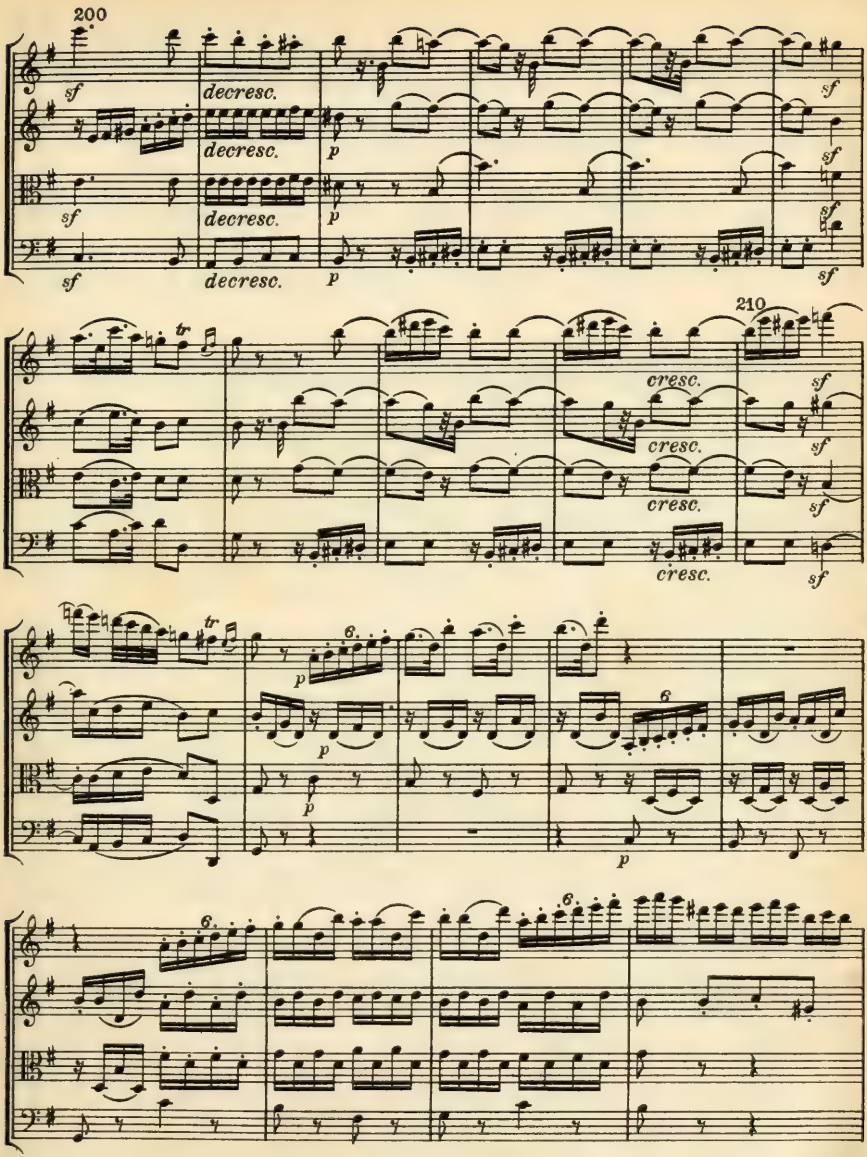

80
1.
2.
90
100
cresc.
cresc.
cresc.

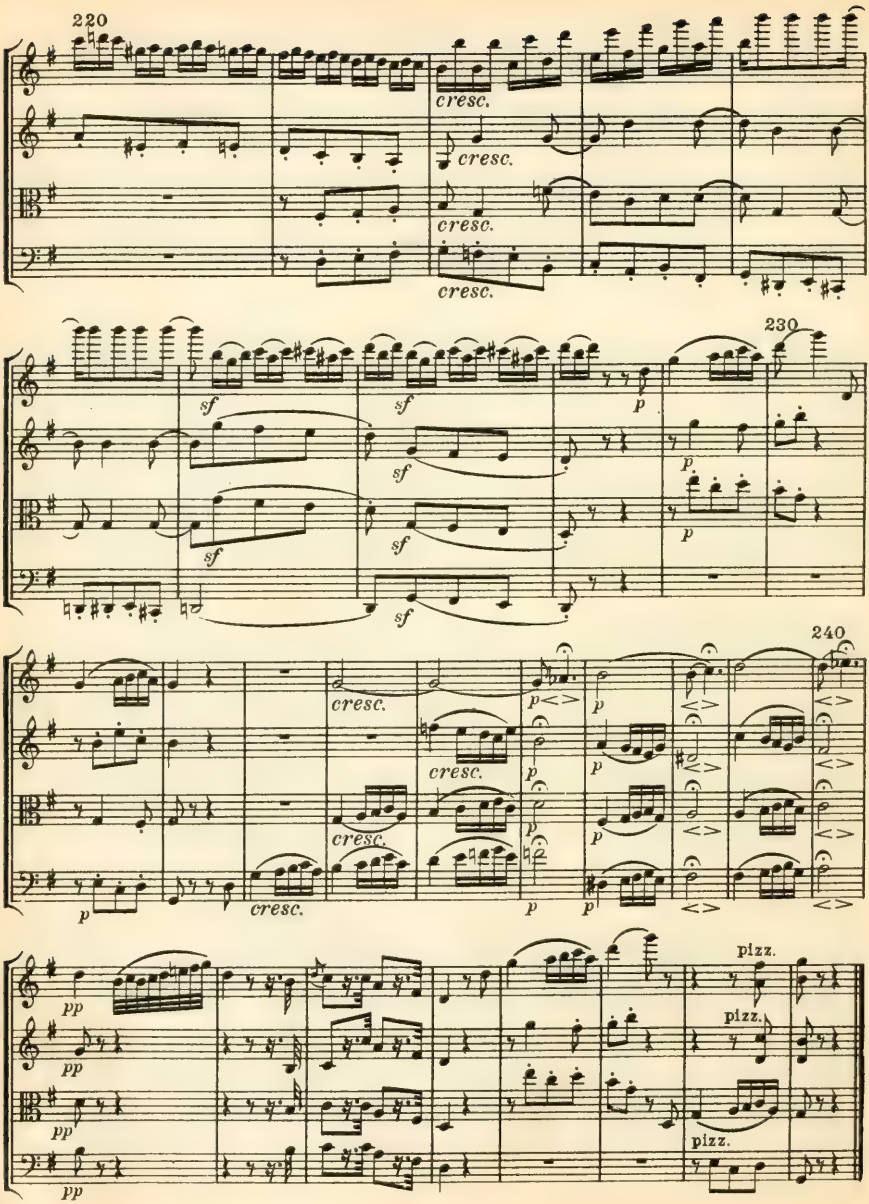

sempre pp
sempre pp
sempre pp
110
sempre pp
120
cresc
cresc
cresc
cresc


130
cresc.
140
decresc.
pp
150
cresc.


160
cresc.
cresc.
cresc.
cresc.
170

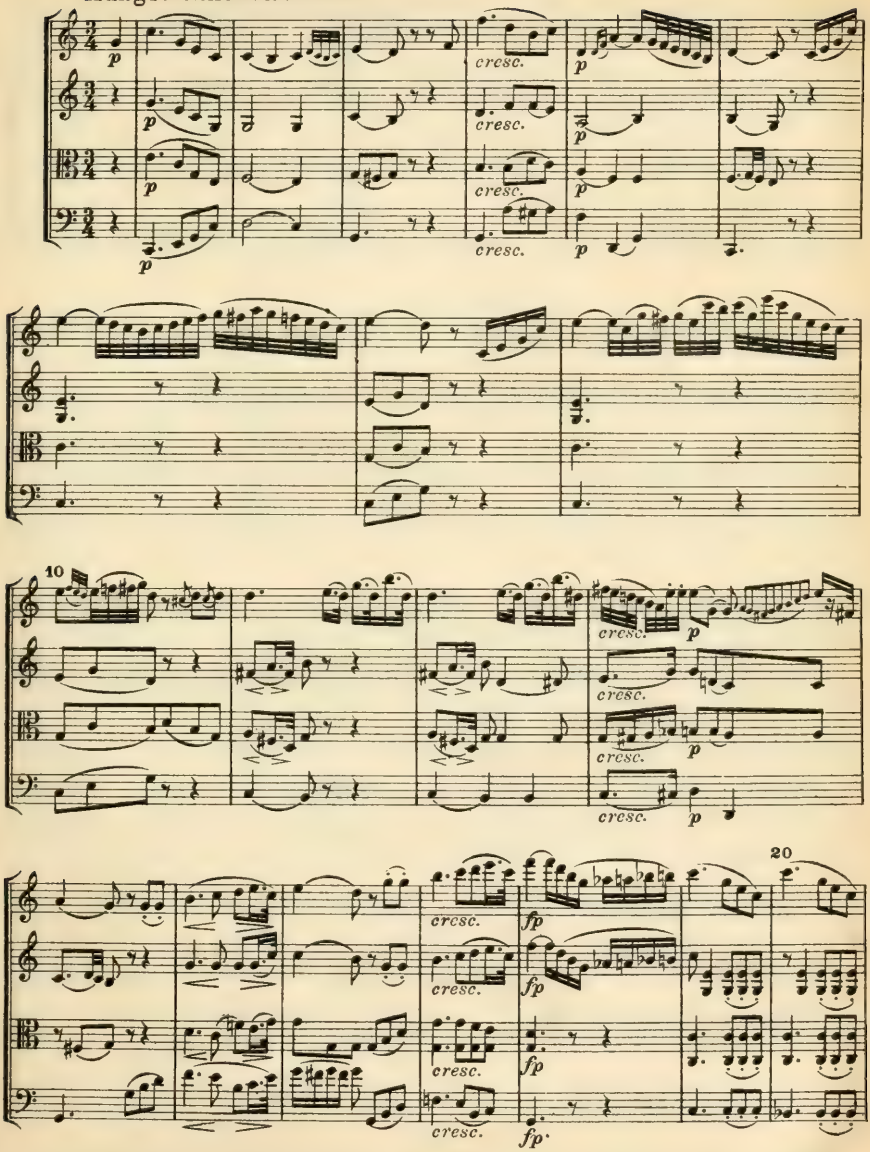

180
cresc.
cresc.
cresc.
cresc.
190

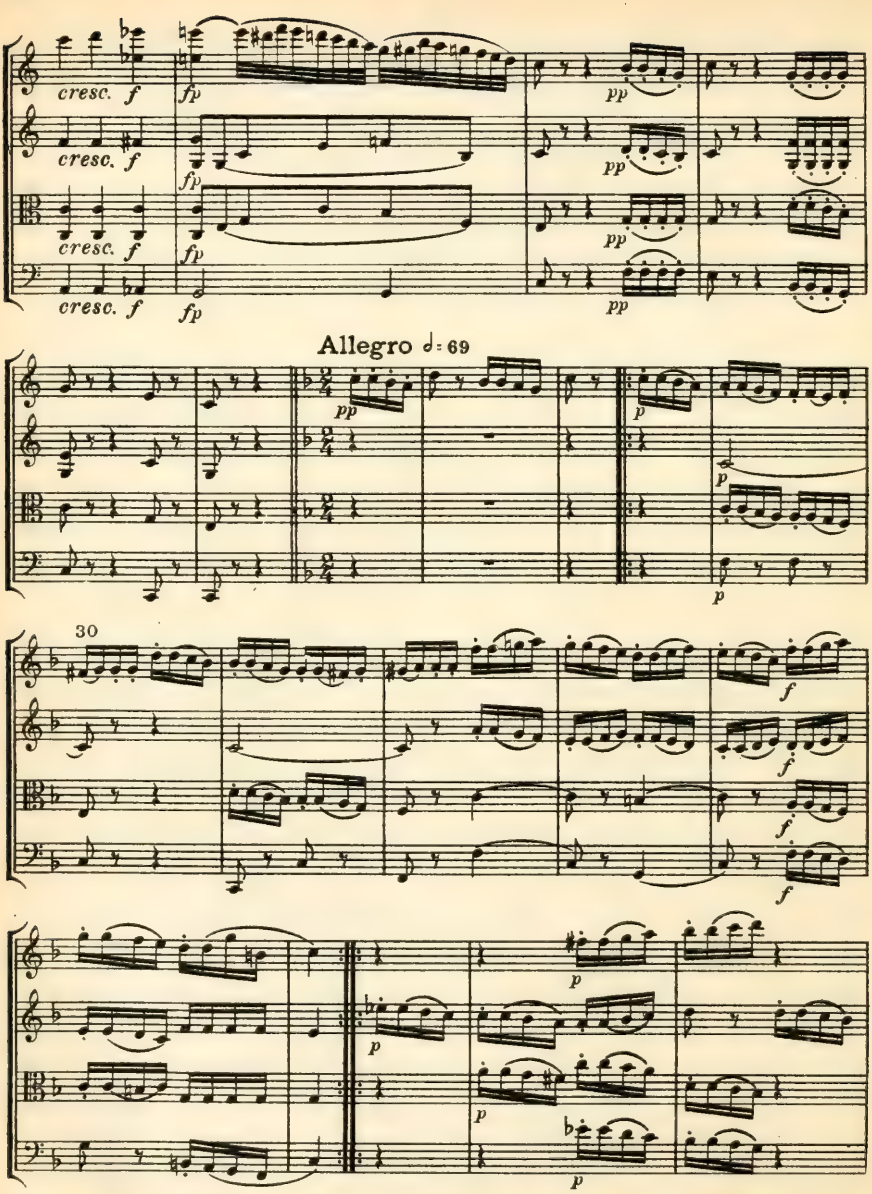

200
sf
decresc.
p
210
tr
cresc.
6

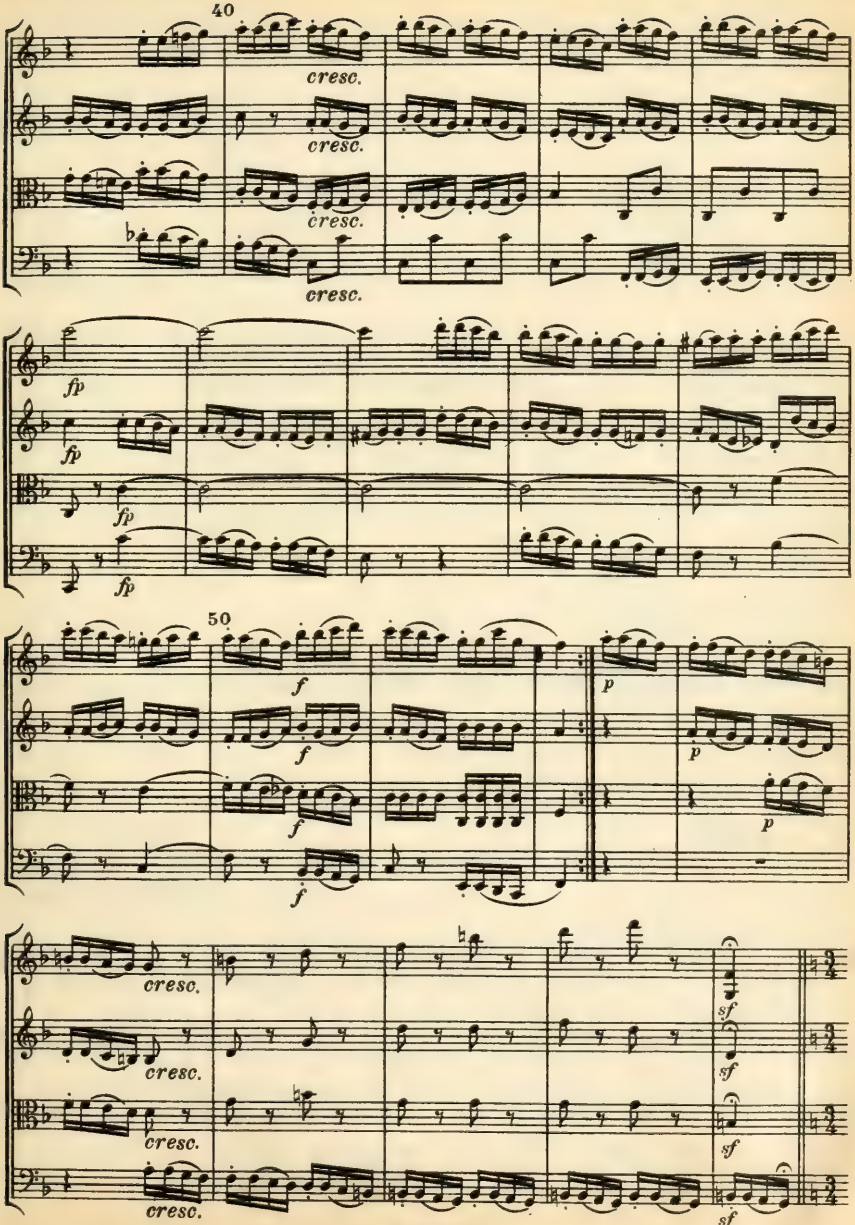

220
cresc.
cresc.
cresc.
cresc.
230
sf
sf
sf
sf
sf
sf
p
p
p
240
cresc.
cresc.
cresc.
cresc.
p
p
p
p
p
p
p
pp
pp
pp
pp
pizz.
pizz.
pizz.

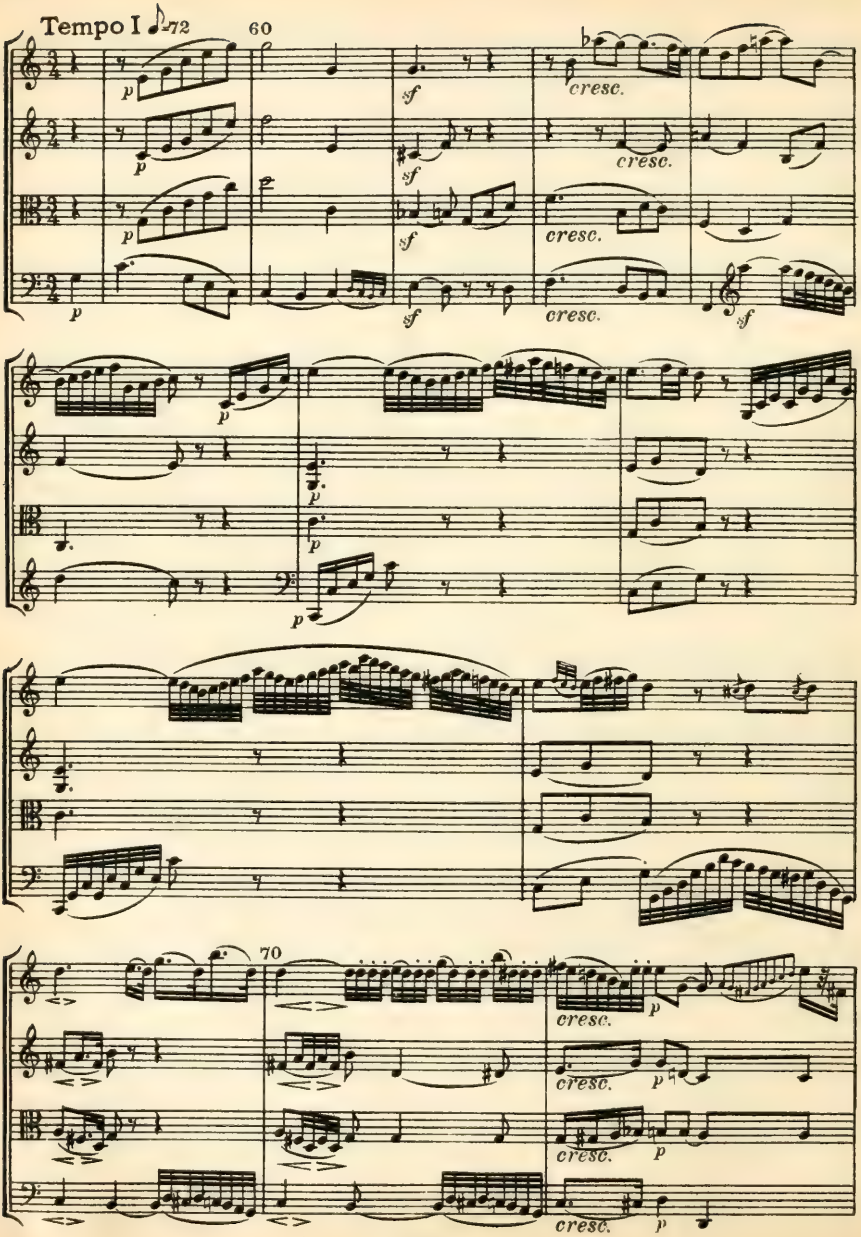
II

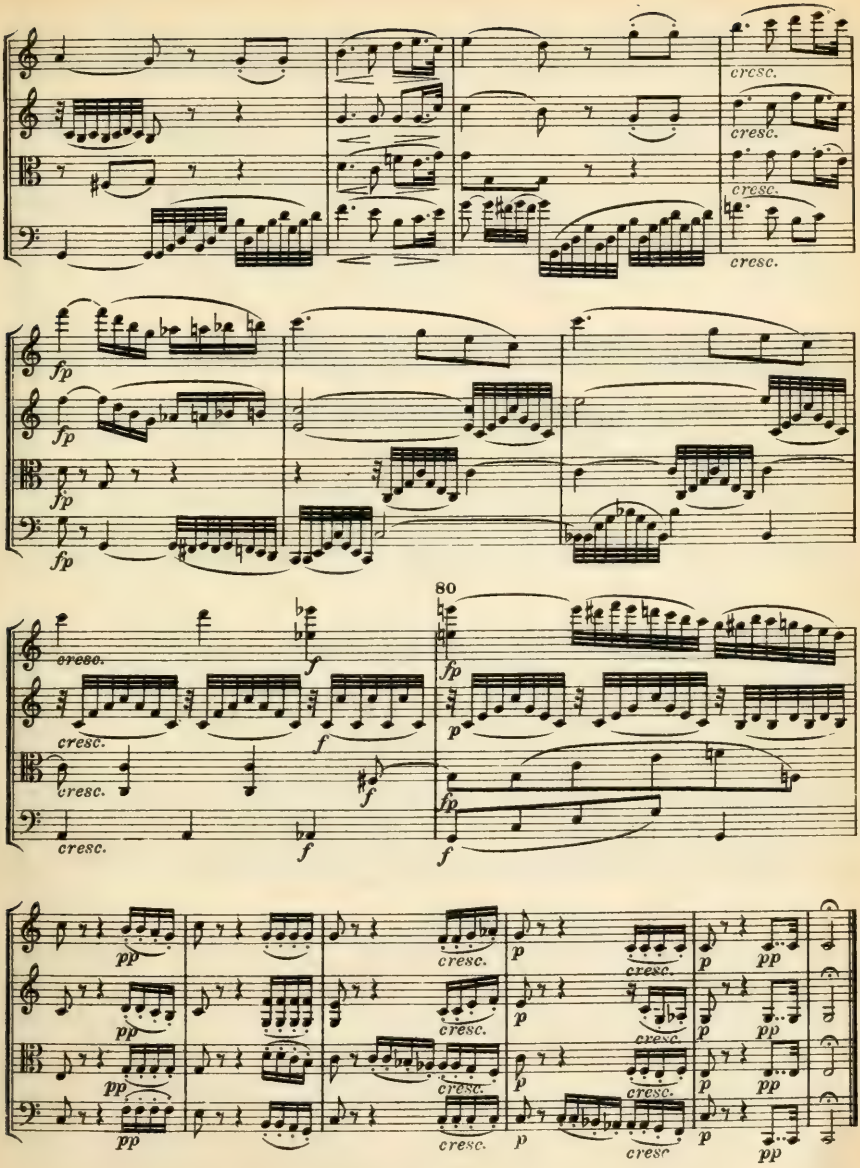
Adagio cantabile. ♪ = 72



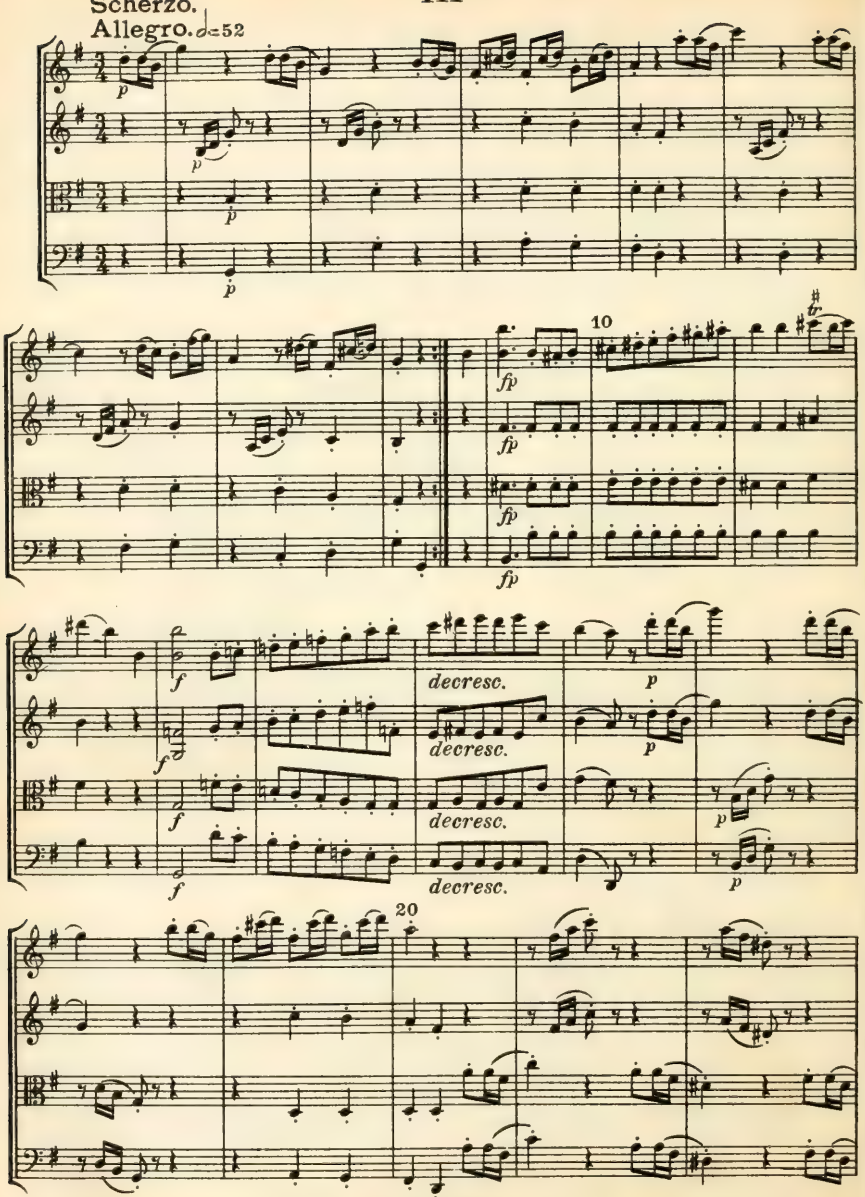

cresc. f
fp
pp
Allegro ♩= 69
30
f
p

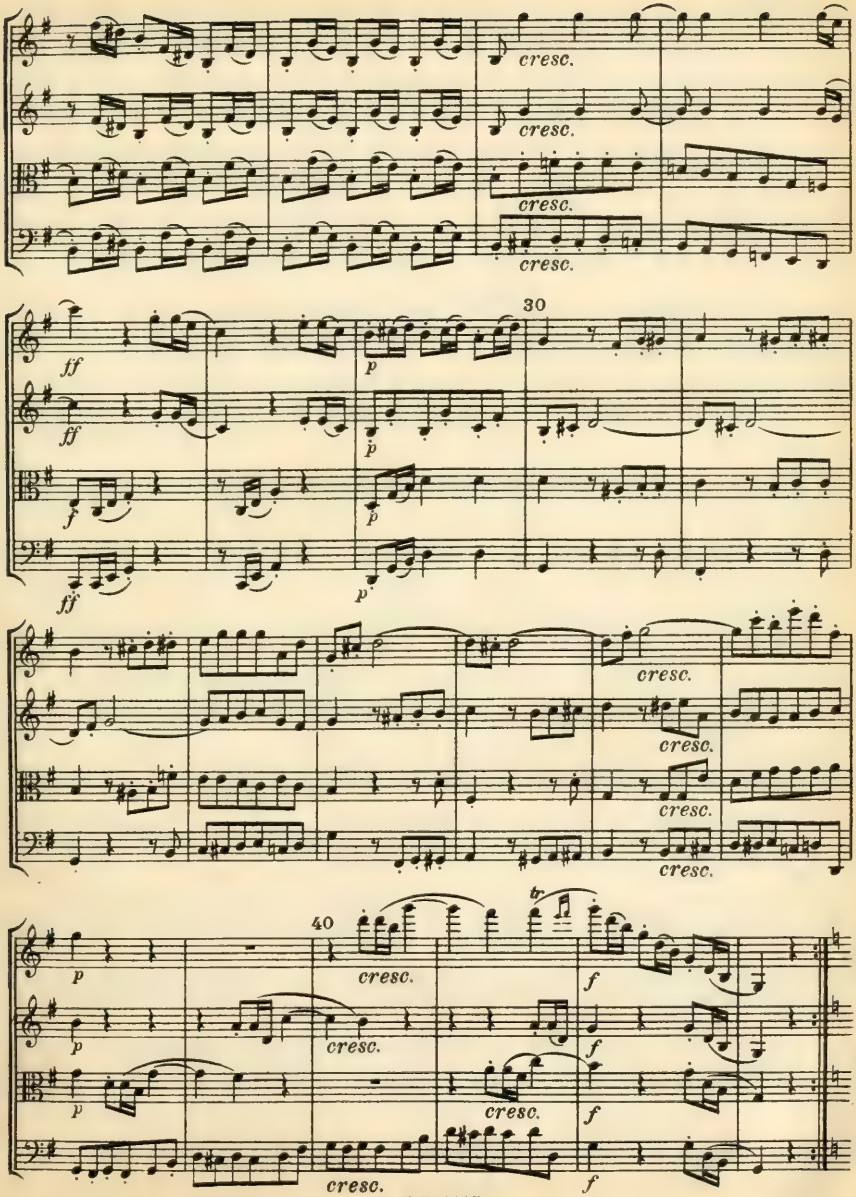

40
cresc.
cresc.
cresc.
cresc.
fp
fp
fp
fp
50
f
f
f
f
p
p
p
cresc.
cresc.
cresc.
cresc.
sf
sf
sf
sf

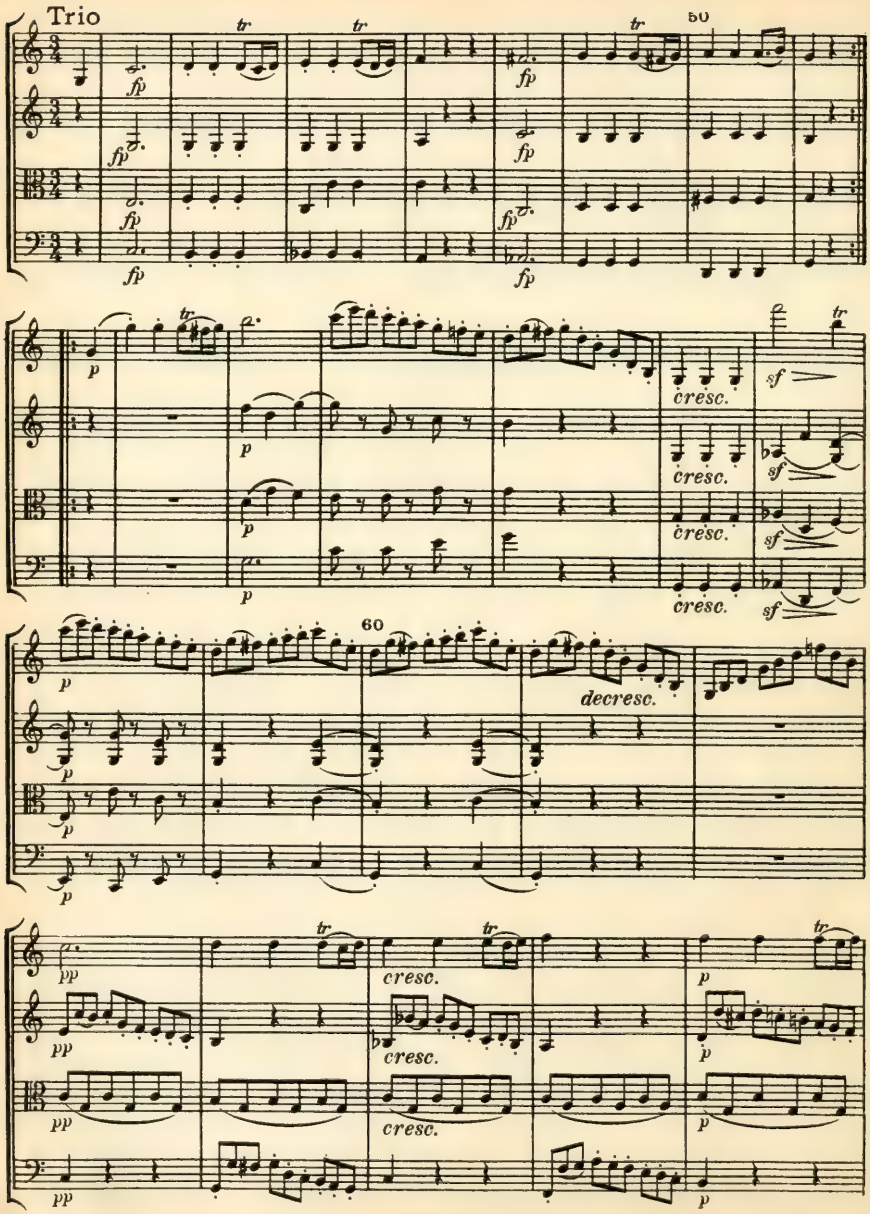

Tempo I
72
60
cresc.
70

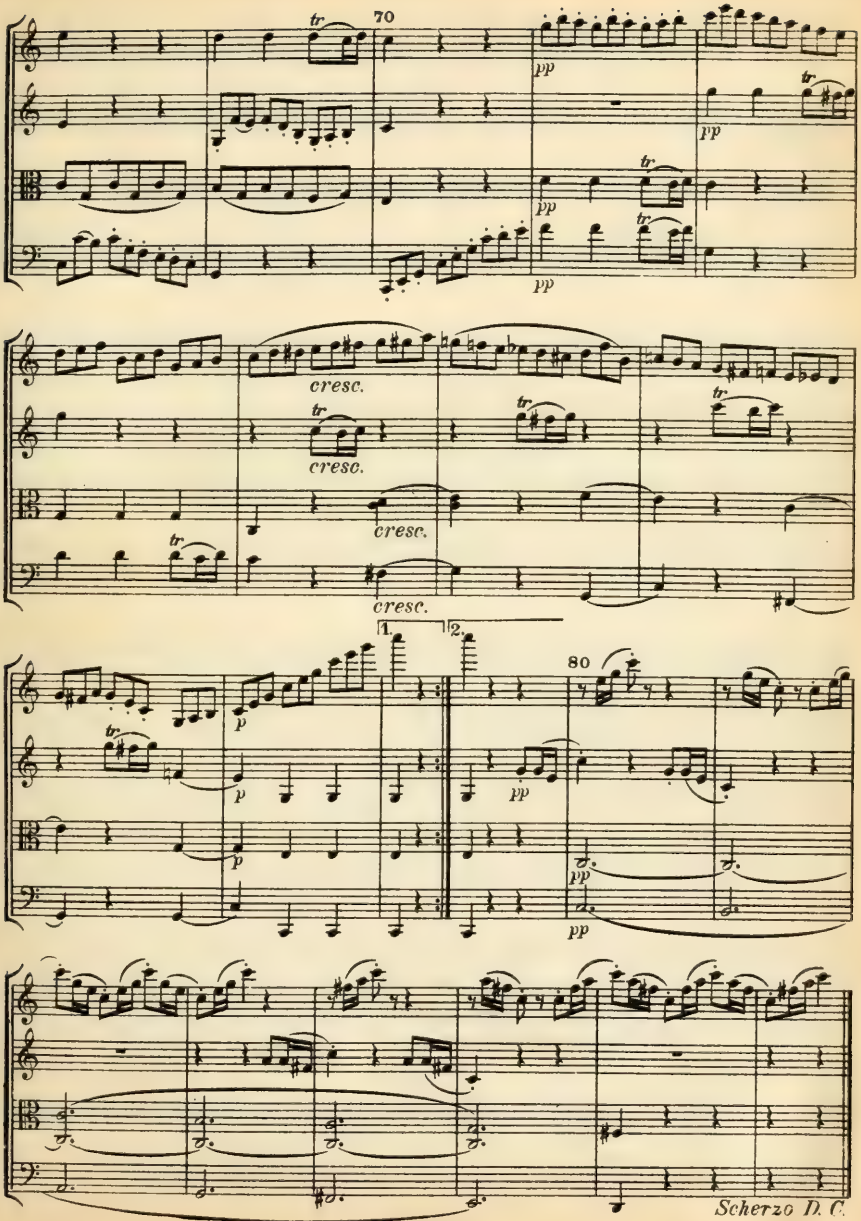

cresc.
cresc.
cresc.
cresc.
fp
fp
fp
fp
cresc.
f
cresc.
f
cresc.
f
80
fp
p
fp
f
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
p
p
p
p
cresc.
cresc.
cresc.
cresc.
p
p
p
p
pp
pp
pp

III

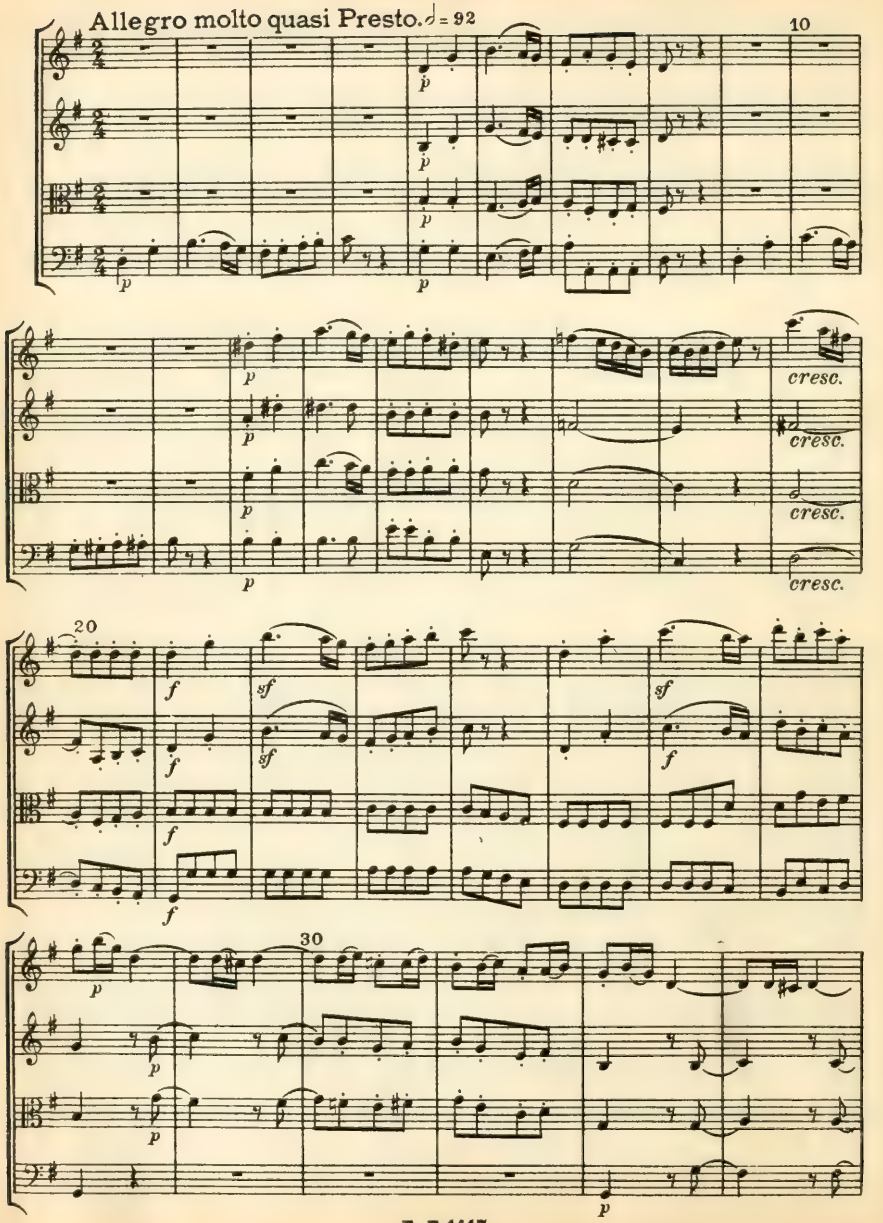


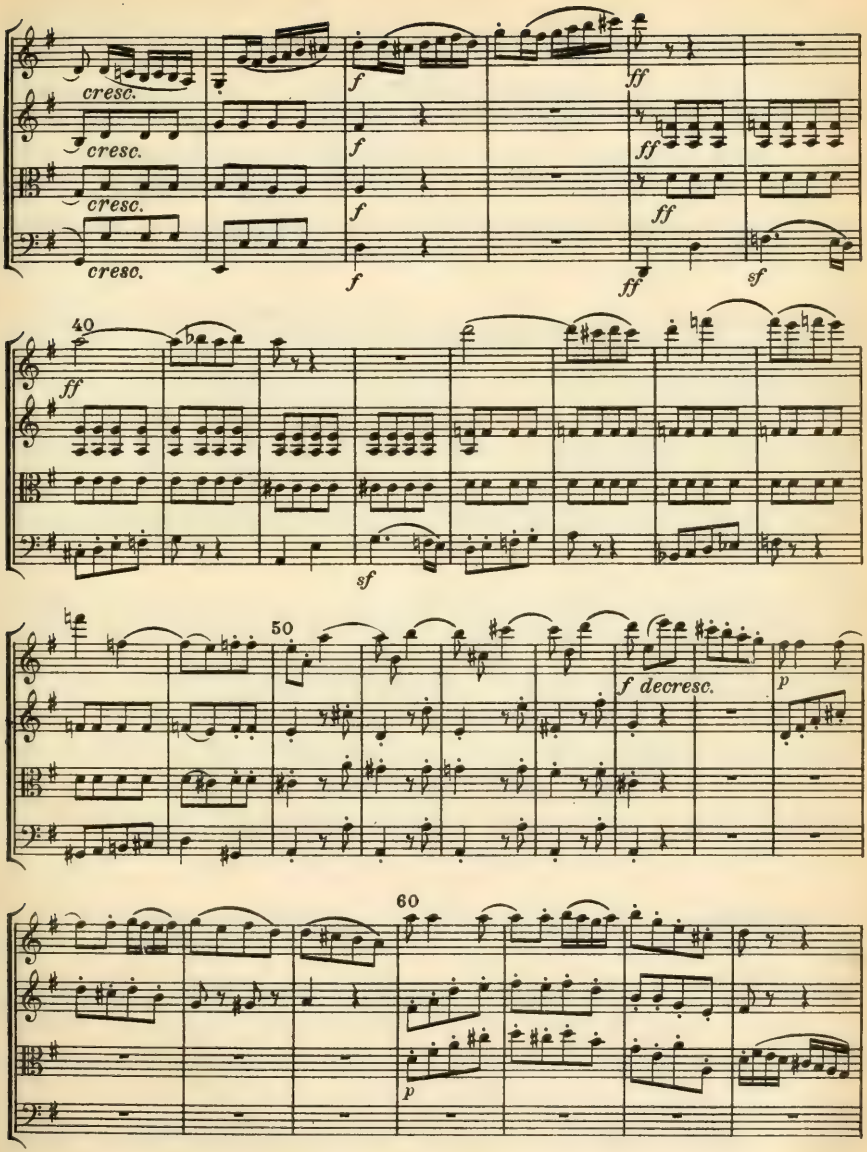

cresc.
cresc.
cresc.
cresc.
30
ff
ff
ff
p
p
p
p
cresc.
cresc.
cresc.
cresc.
40
tr
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f

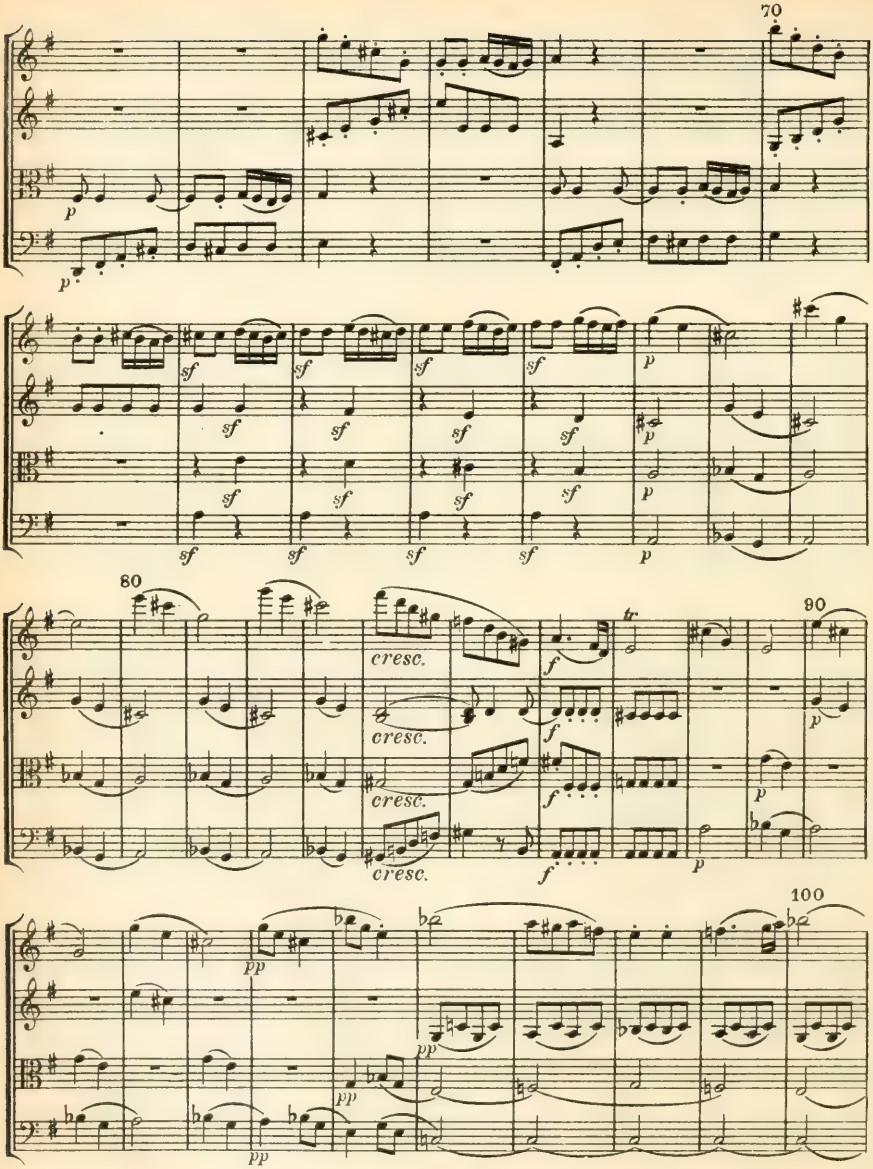

Trio
50
60
cresc.
decresc.

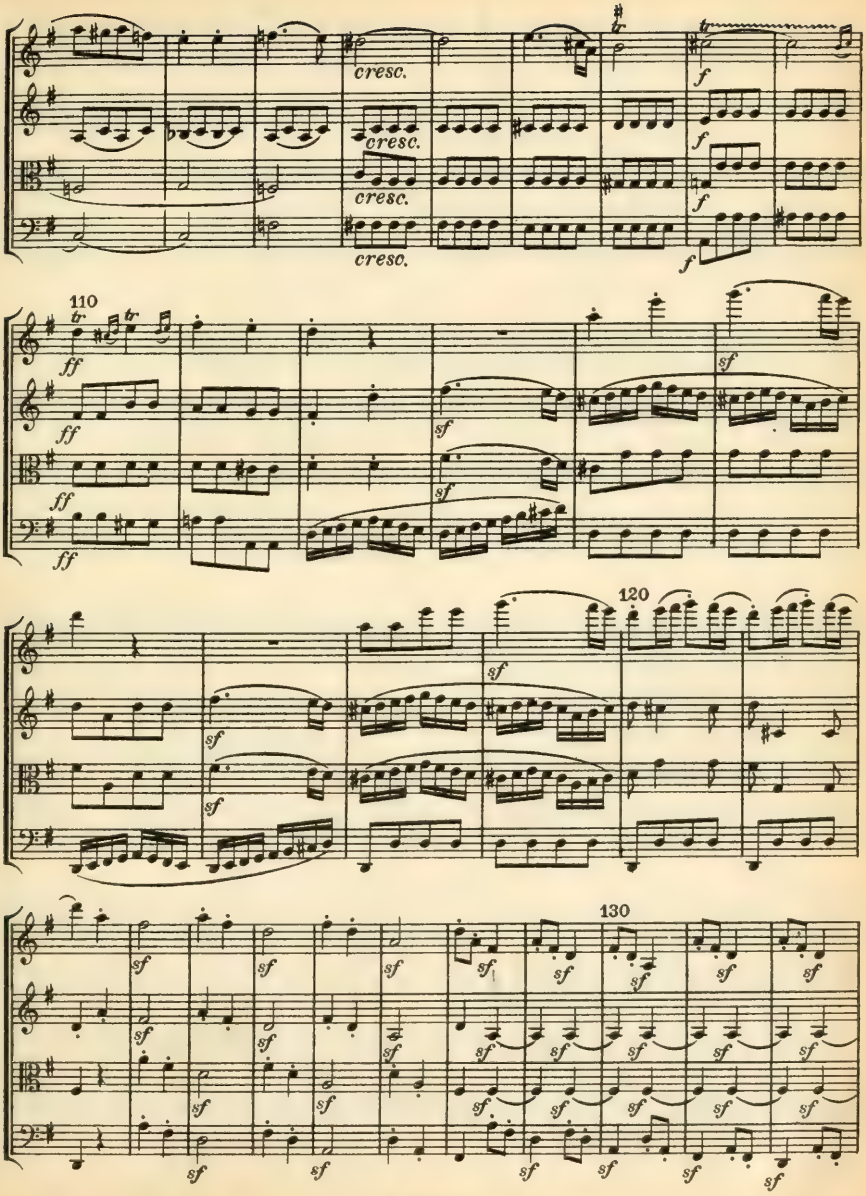

70
pp
tr
cresc.
1.
2.
80
p
Scherzo D. C.

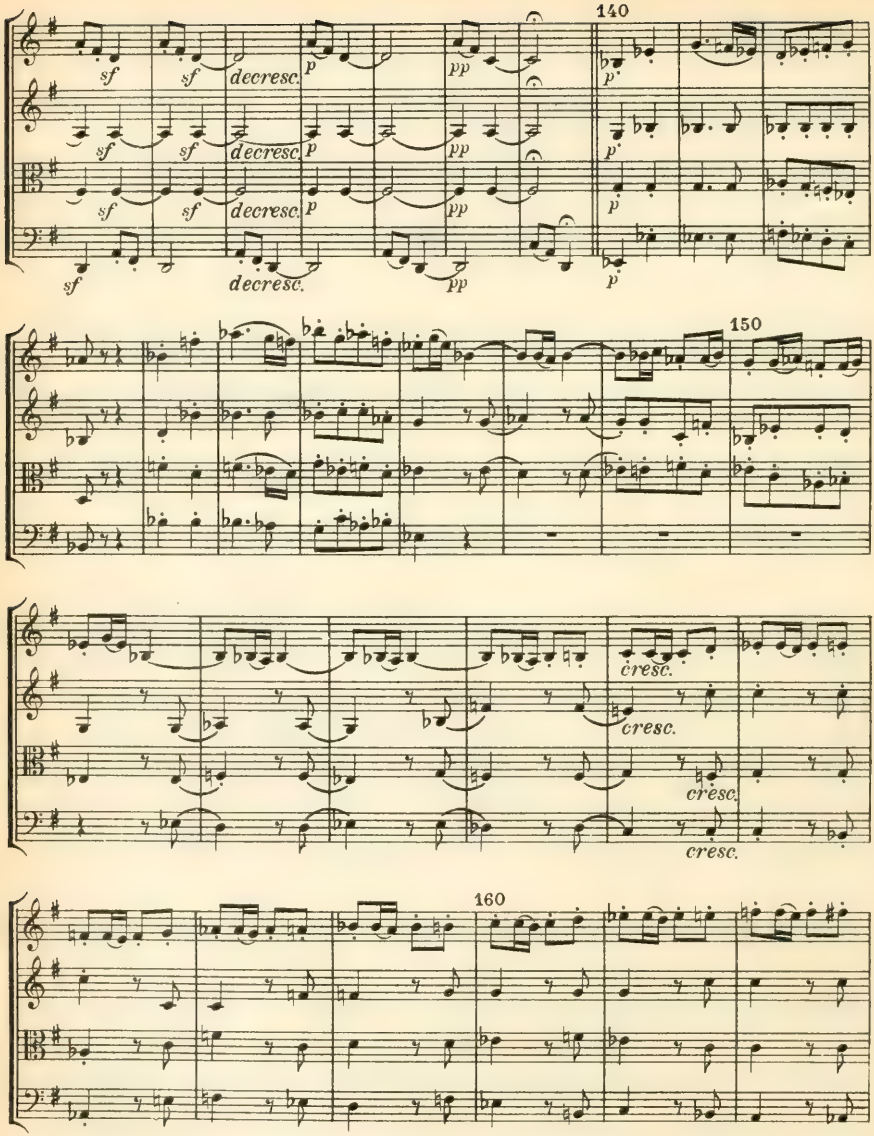
IV

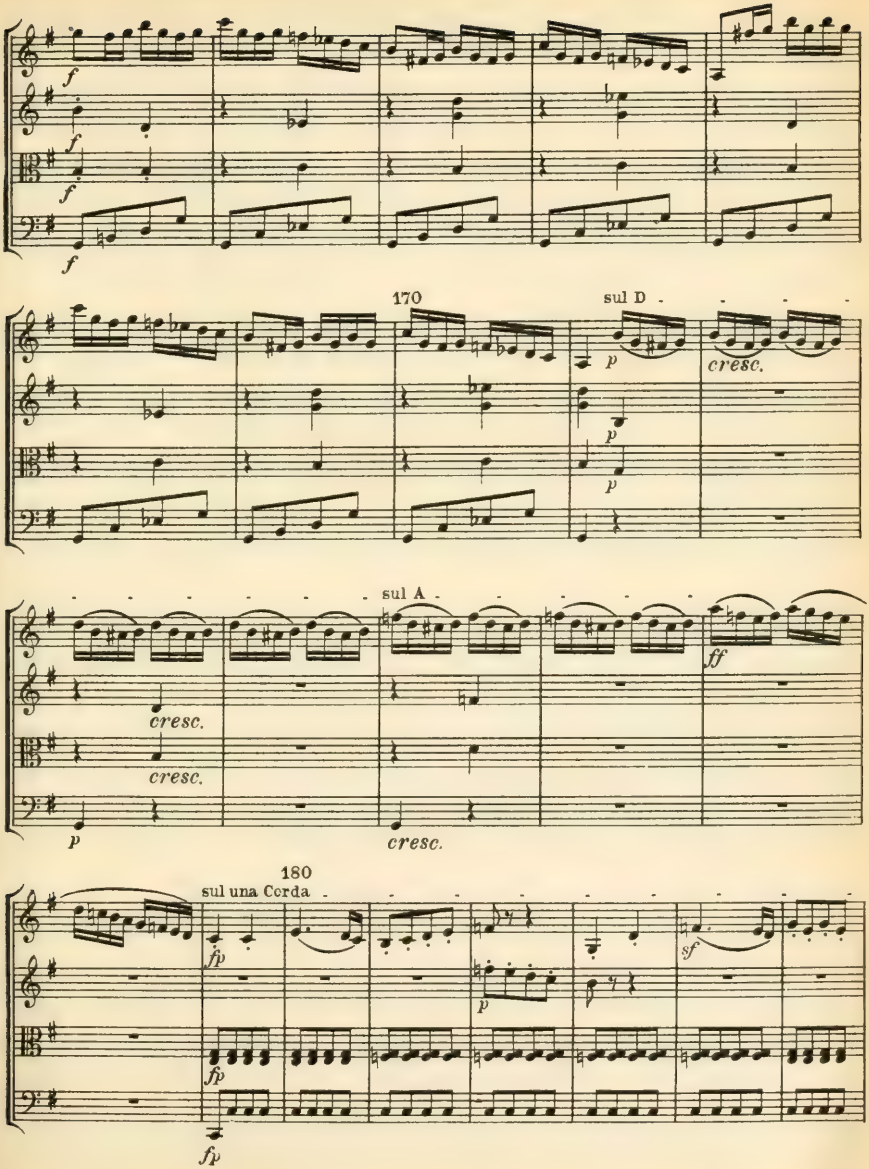


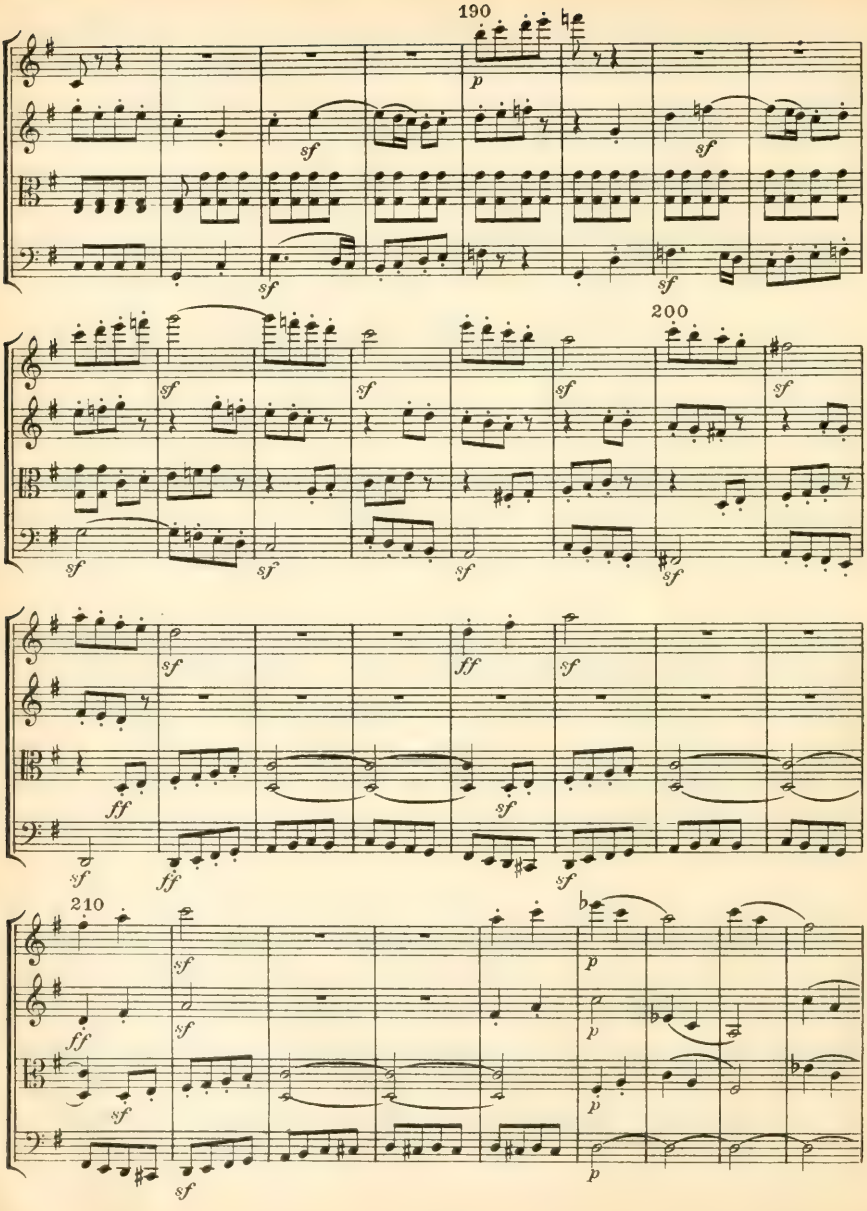

cresc.
cresc.
cresc.
cresc.
f
f
f
f
ff
ff
ff
ff
sf
40
ff
sf
50
f decresc.
p
60
p

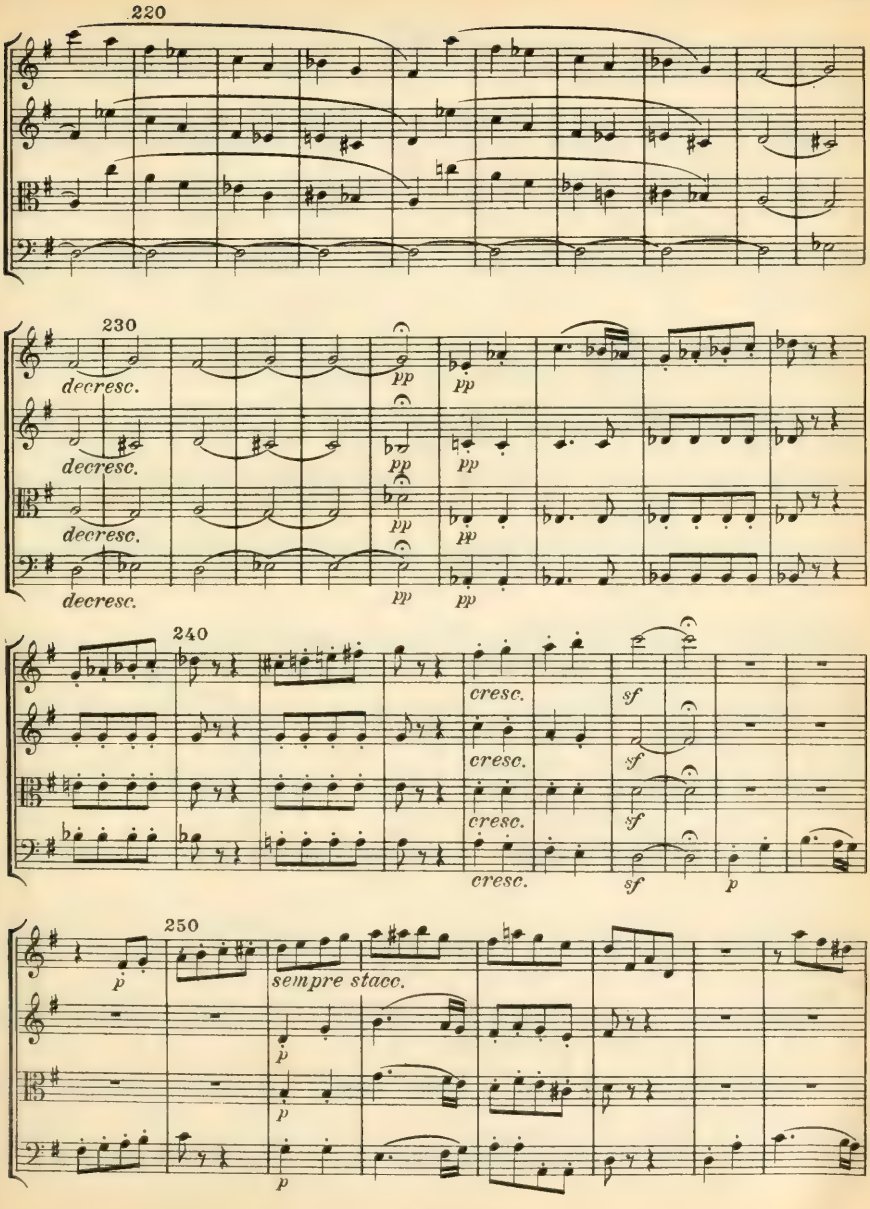

70
80
90
100
cresc.
cresc.
cresc.
cresc.

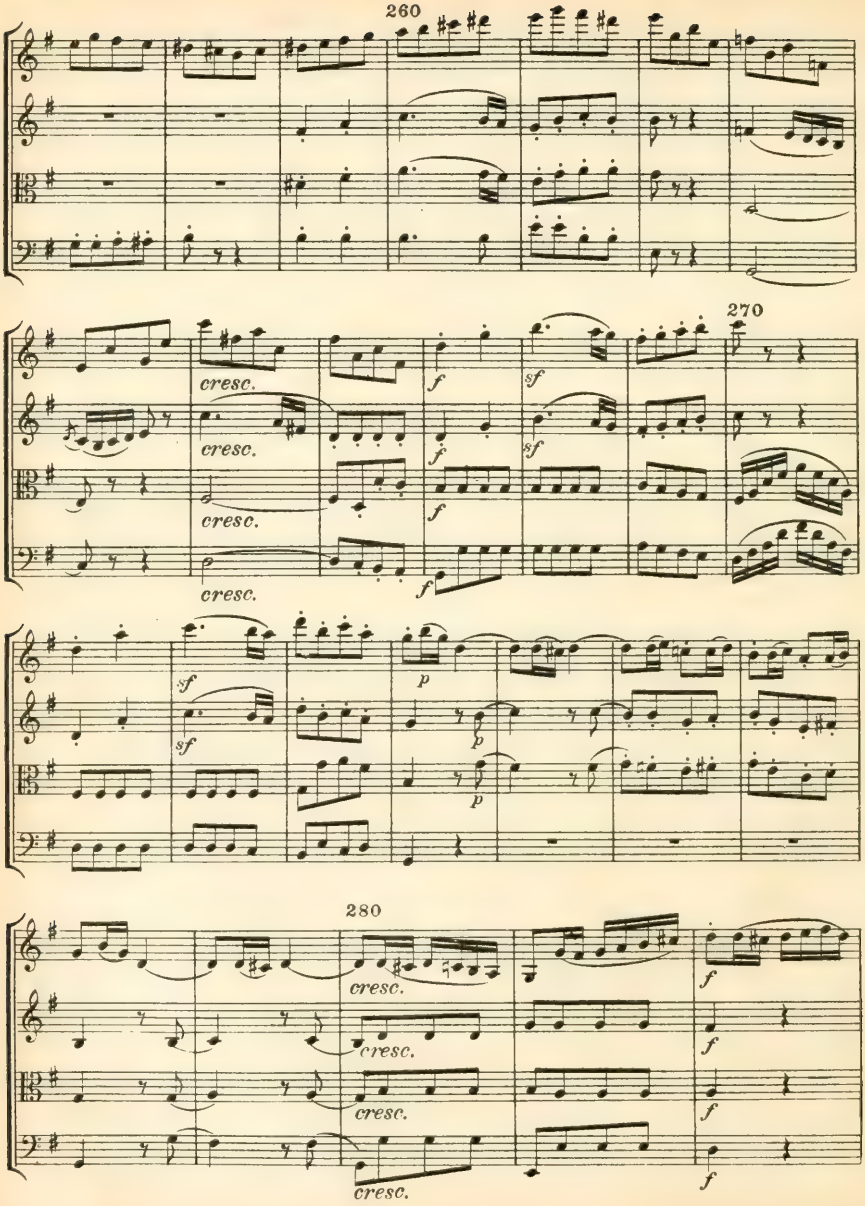

cresc.
cresc.
cresc.
cresc.
f
f
f
f
110
ff
ff
ff
ff
sf
sf
sf
120
sf
sf
sf
130
sf
sf
sf

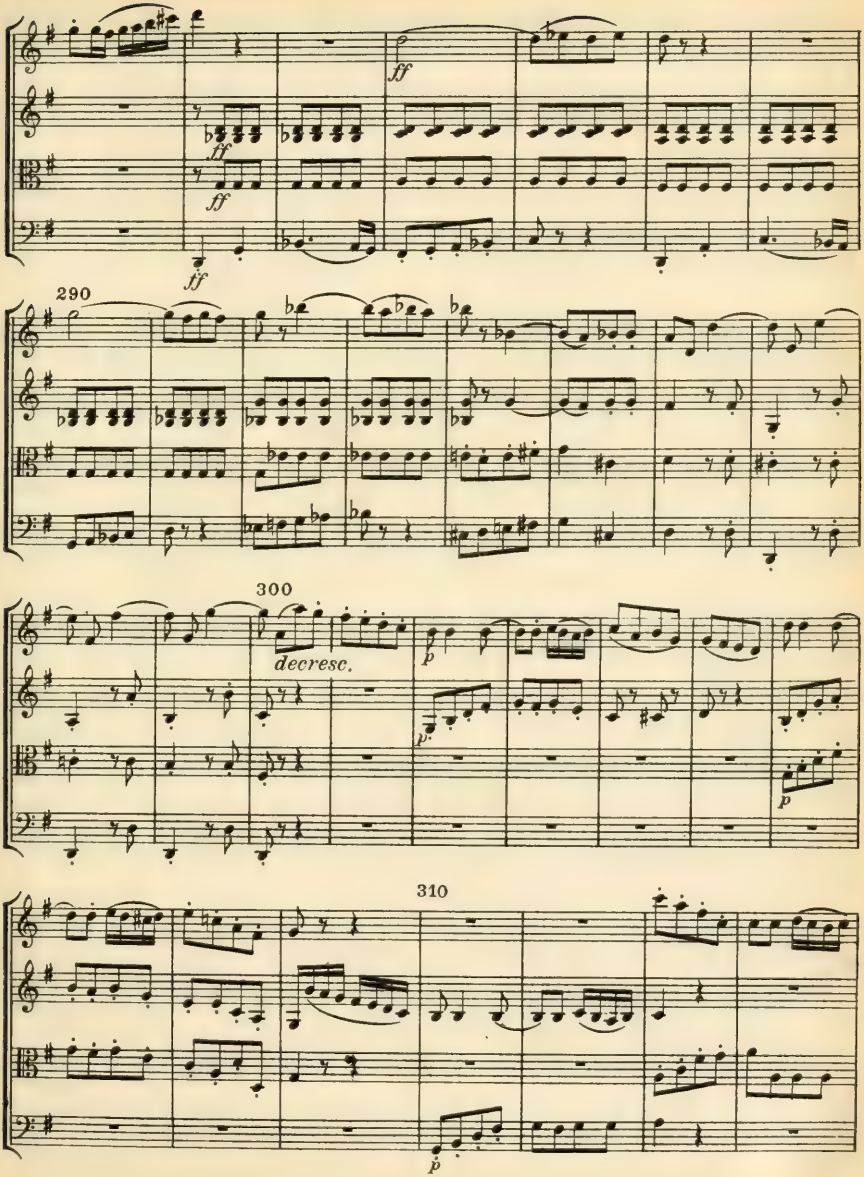

140
sf
decresc.
p
pp
150
cresc.
160

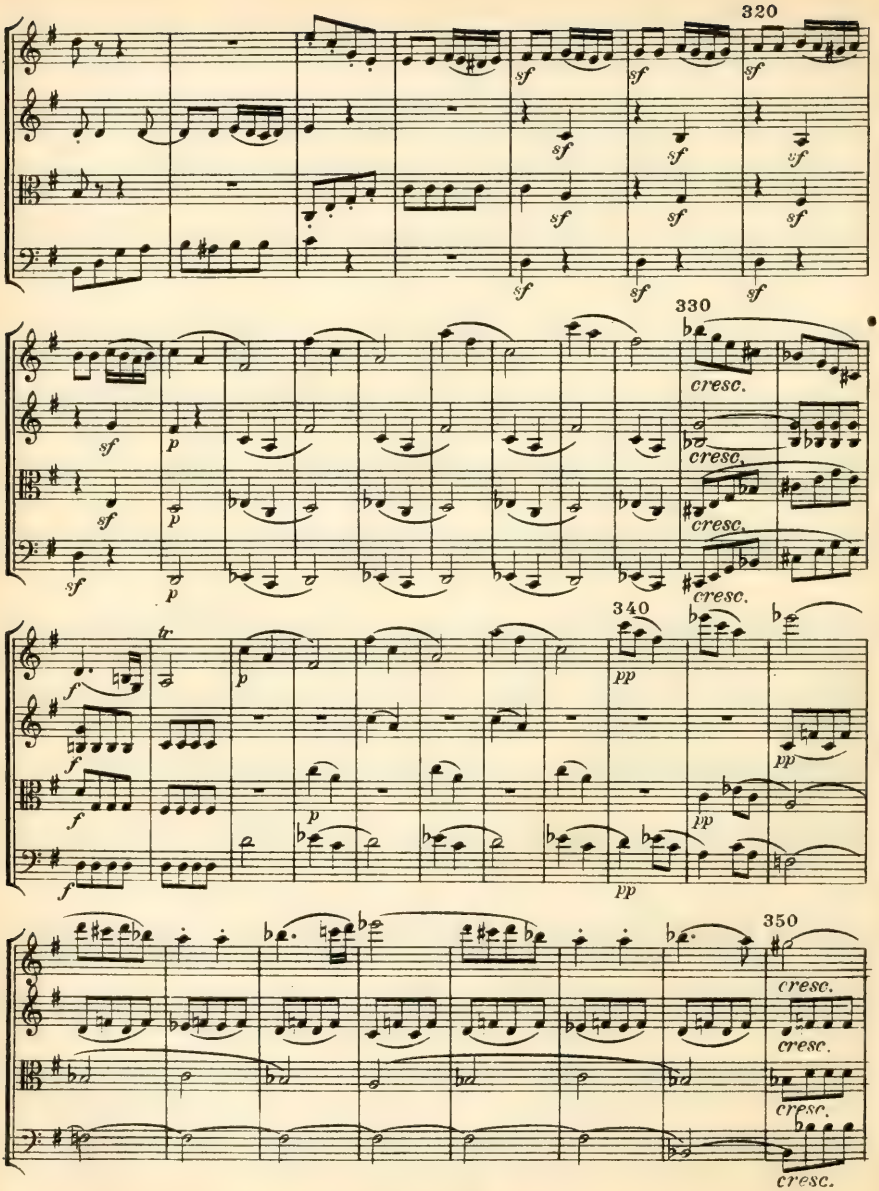

f
f
f
f
170
sul D
p
p
p
cresc.
sul A
cresc.
cresc.
p
cresc.
ff
180
sul una Corda
fp
fp
fp
p
sf

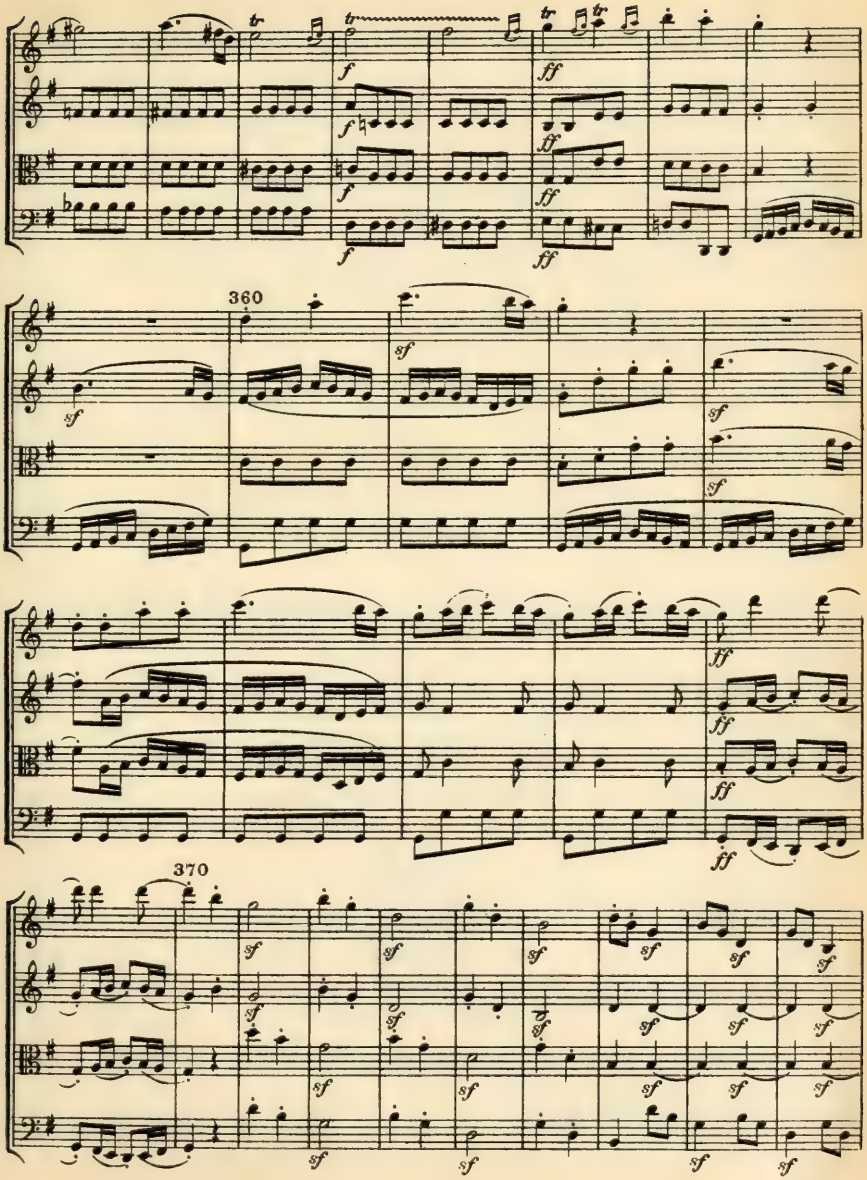

190
200
210

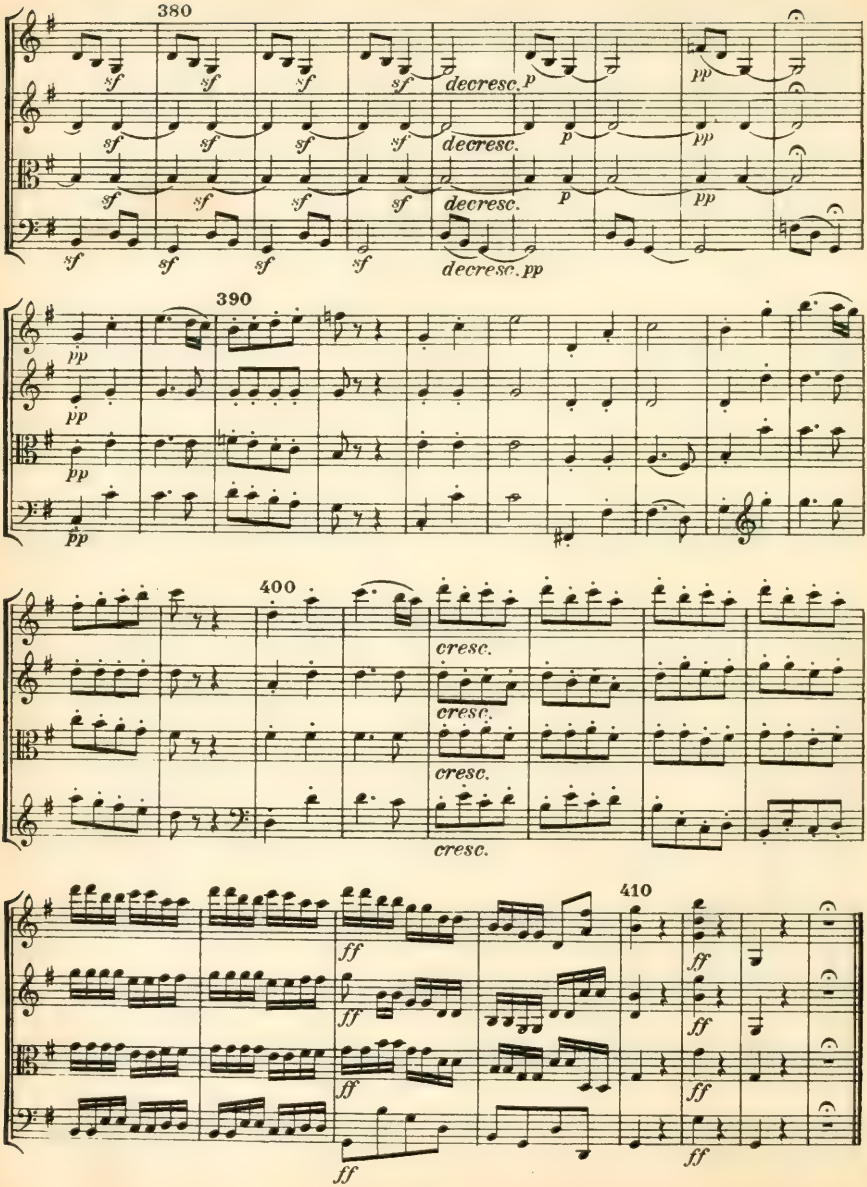

220
230
decresc.
decresc.
decresc.
decresc.
pp
pp
pp
pp
pp
pp
240
cresc.
cresc.
cresc.
cresc.
sf
sf
sf
sf
p
250
p
sempre stacc.
p
p
p


260
270
cresc.
cresc.
cresc.
cresc.
f
f
f
f
sf
sf
sf
sf
p
p
p
280
cresc.
cresc.
cresc.
cresc.
f
f
f
f


ff
ff
ff
ff
290
300
decresc.
p
p
p
310
p


320
330
cresc.
340
tr
350
cresc.


360
370


380
sf
decresc.
p
pp
390
pp
400
cresc.
410
ff

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 3

D dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 3

Komponiert zwischen 1798 und 1800

Nach dem Autograph revidiert
und mit Einführung versehen von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No. 159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No. 3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst" kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflußt. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint er dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser" oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

April 1911 bzw. Februar 1930.

Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

April 1911.

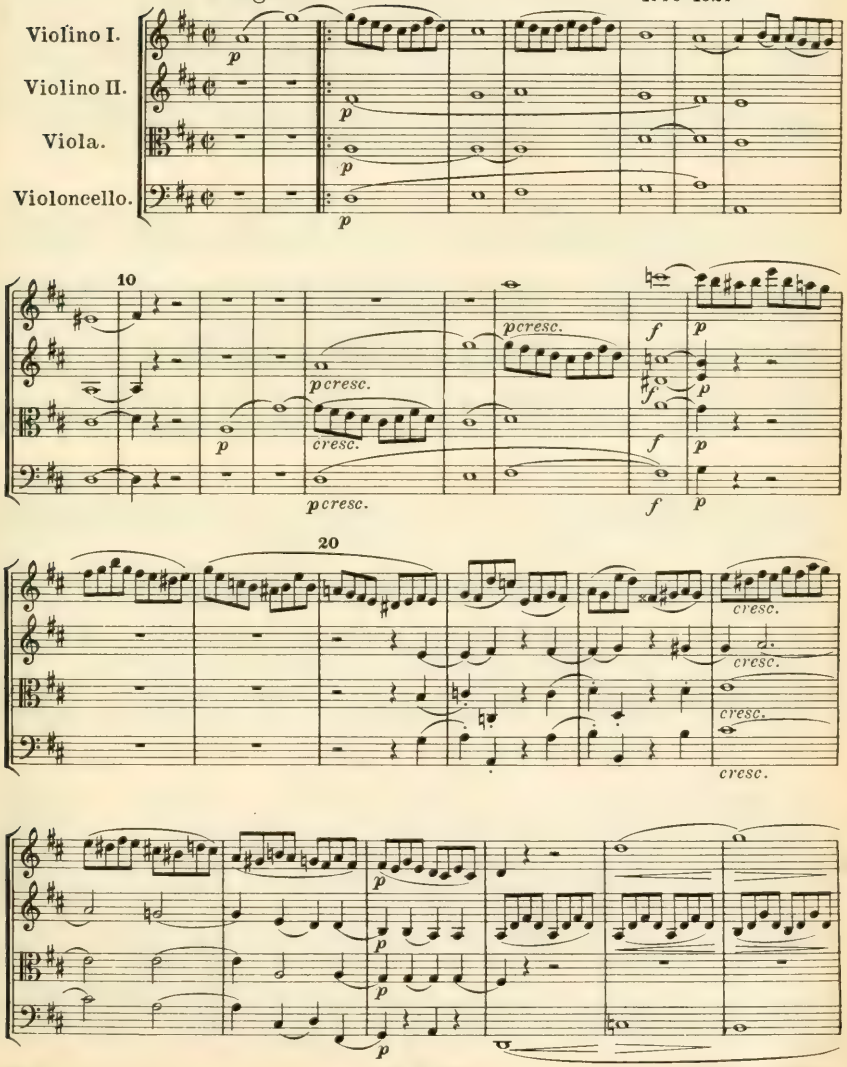
Wilh. Altmann

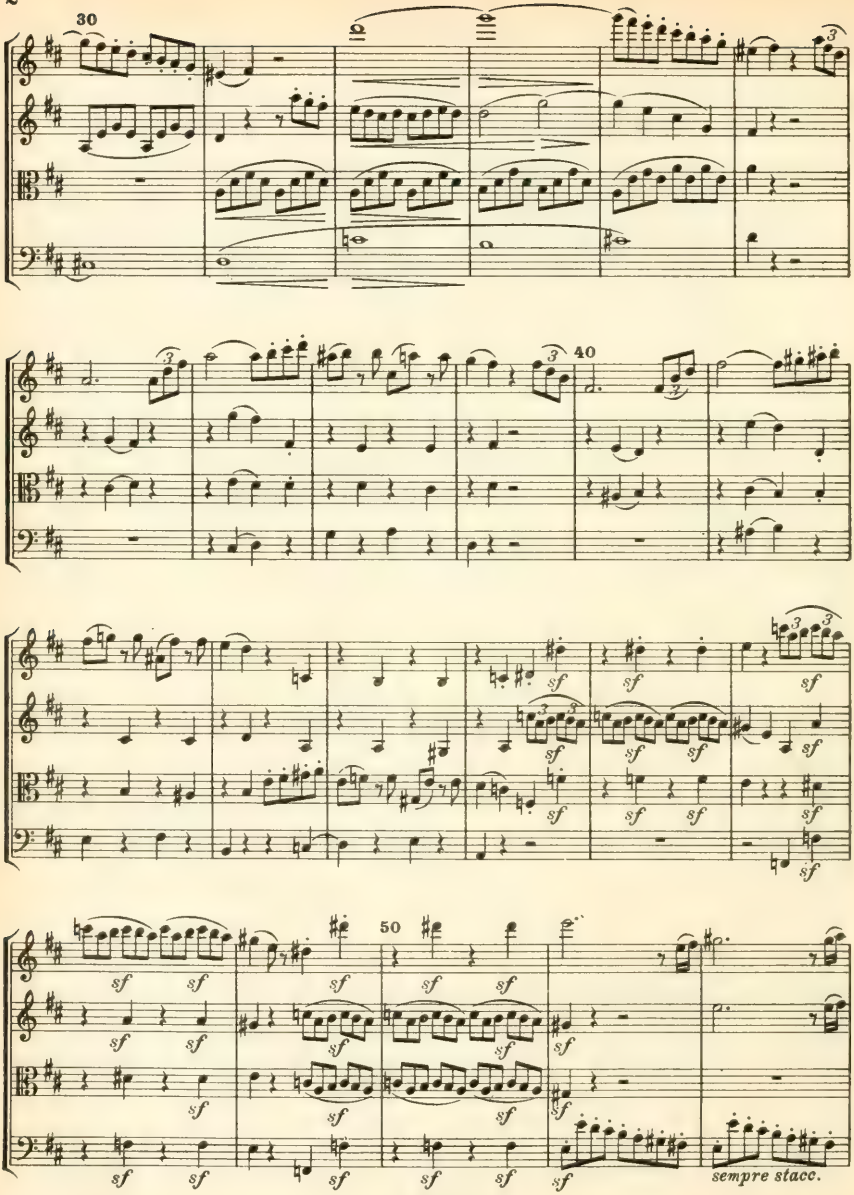
Quartett

I.

Allegro. ♩ = 120

L. van Beethoven, Op. 18 № 3.
1770-1827

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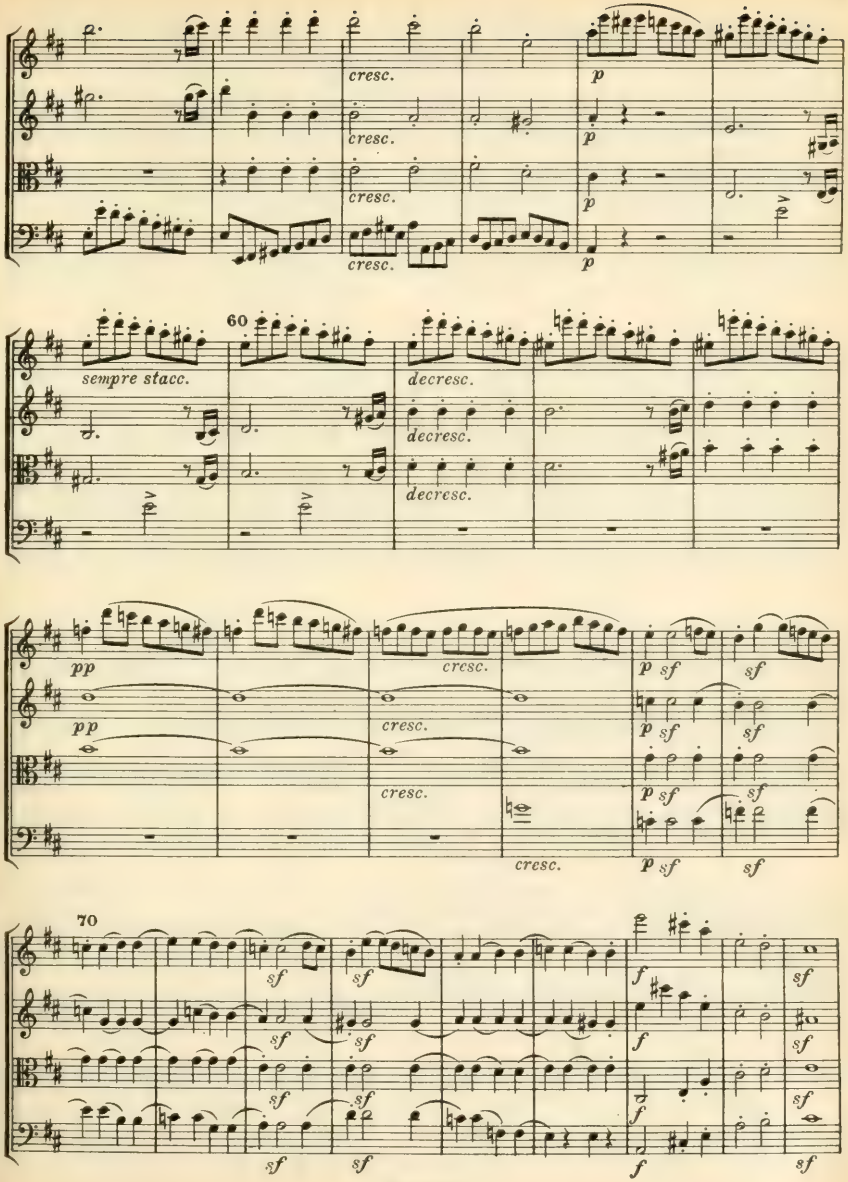
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sempre stacc.
decresc.
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cresc.
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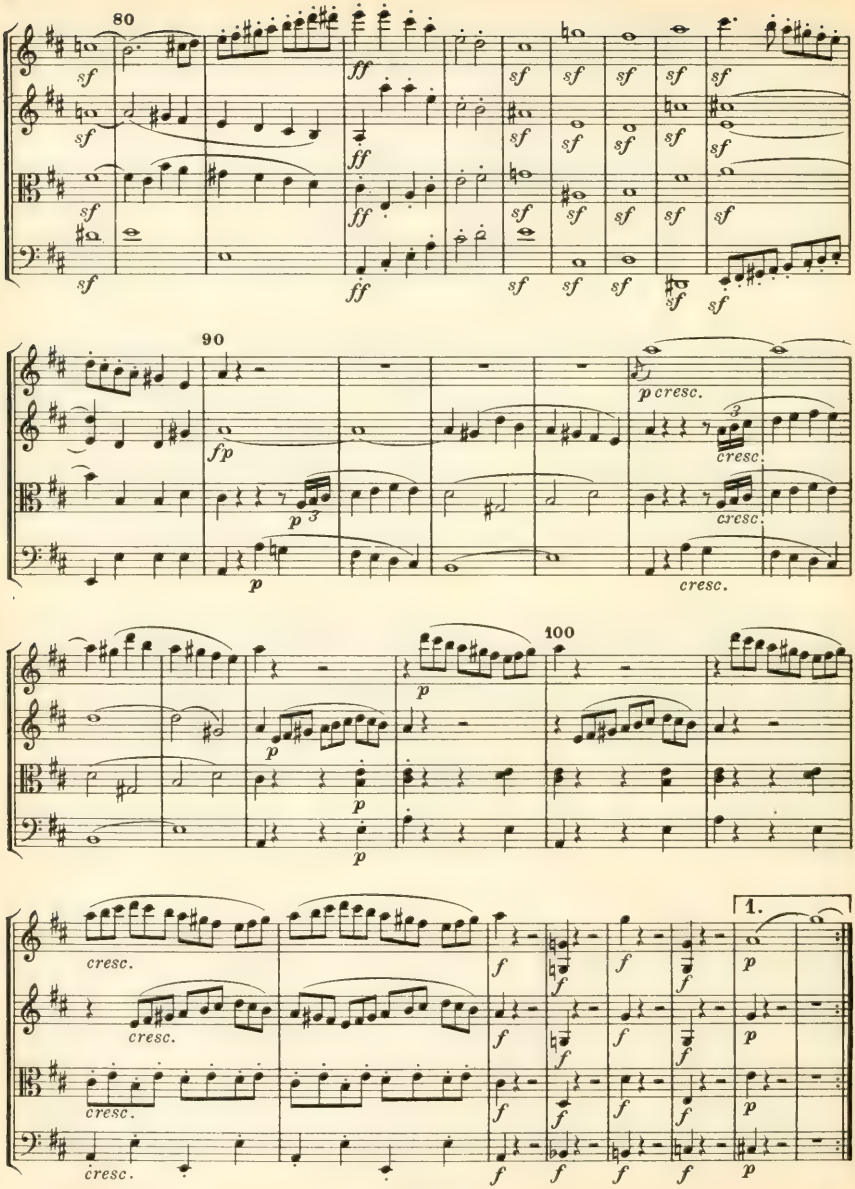
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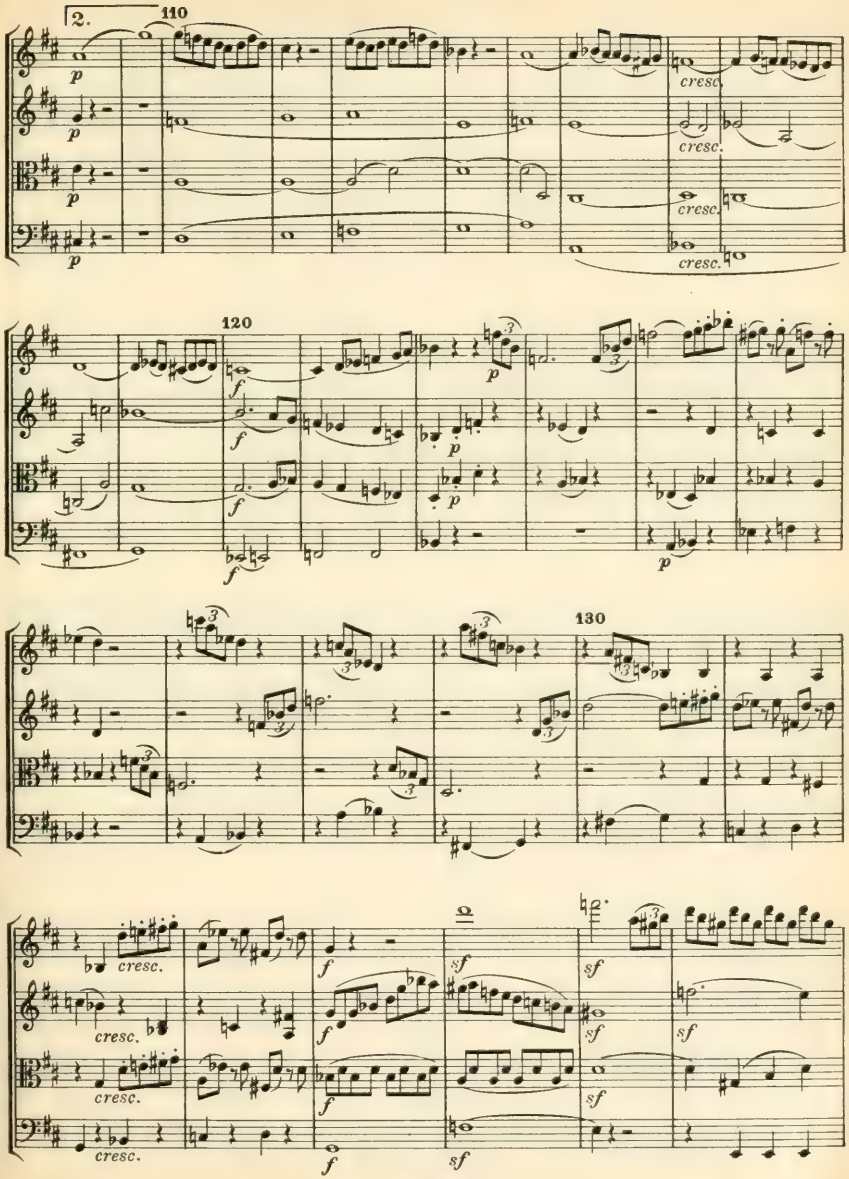
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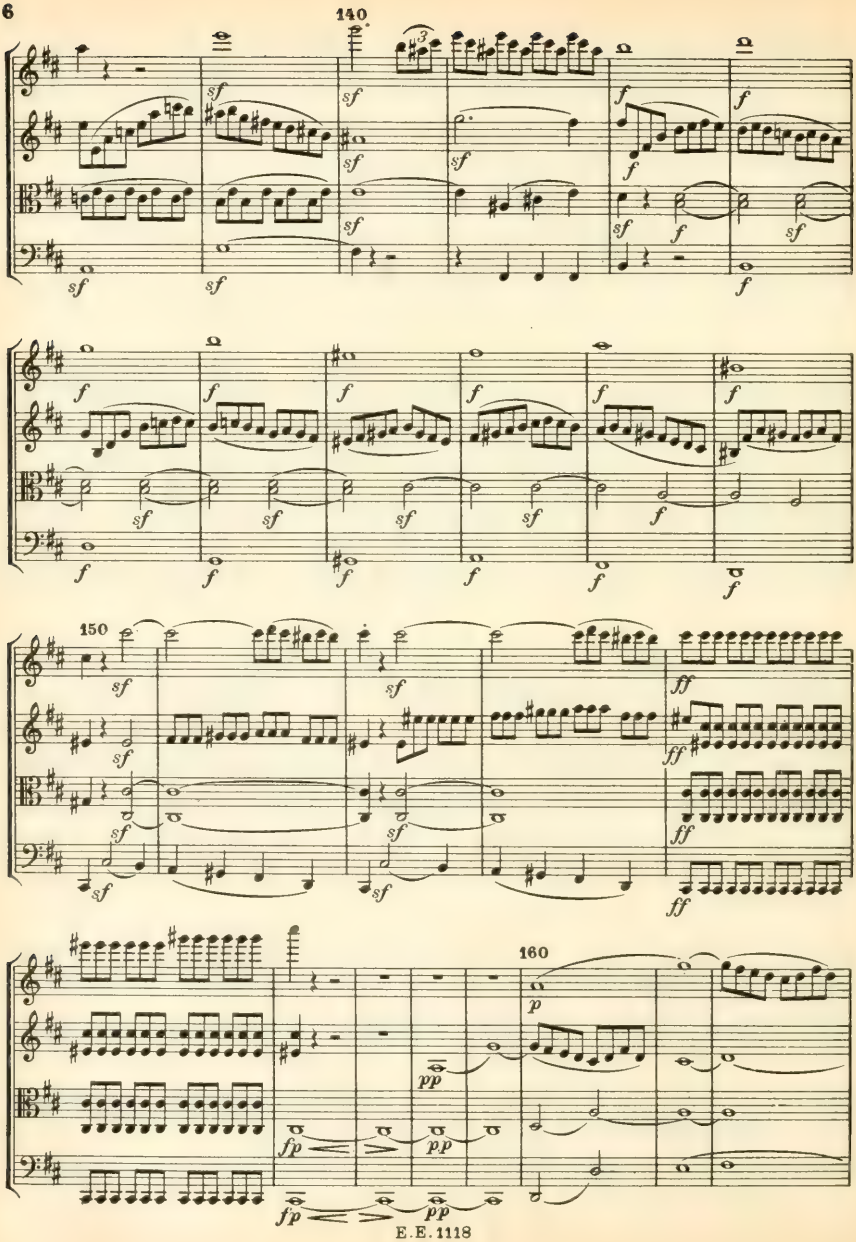
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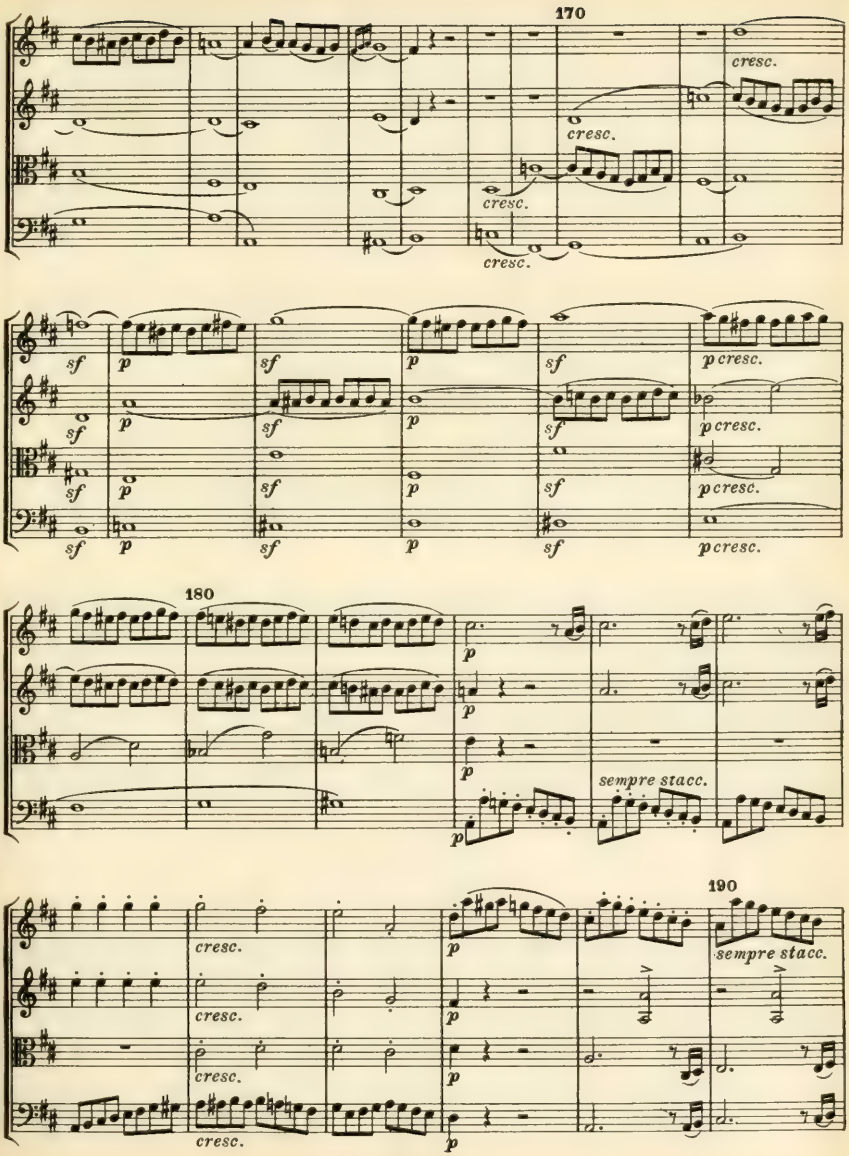
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p cresc.
p cresc.
p cresc.
p cresc.
180
p
p
p
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190
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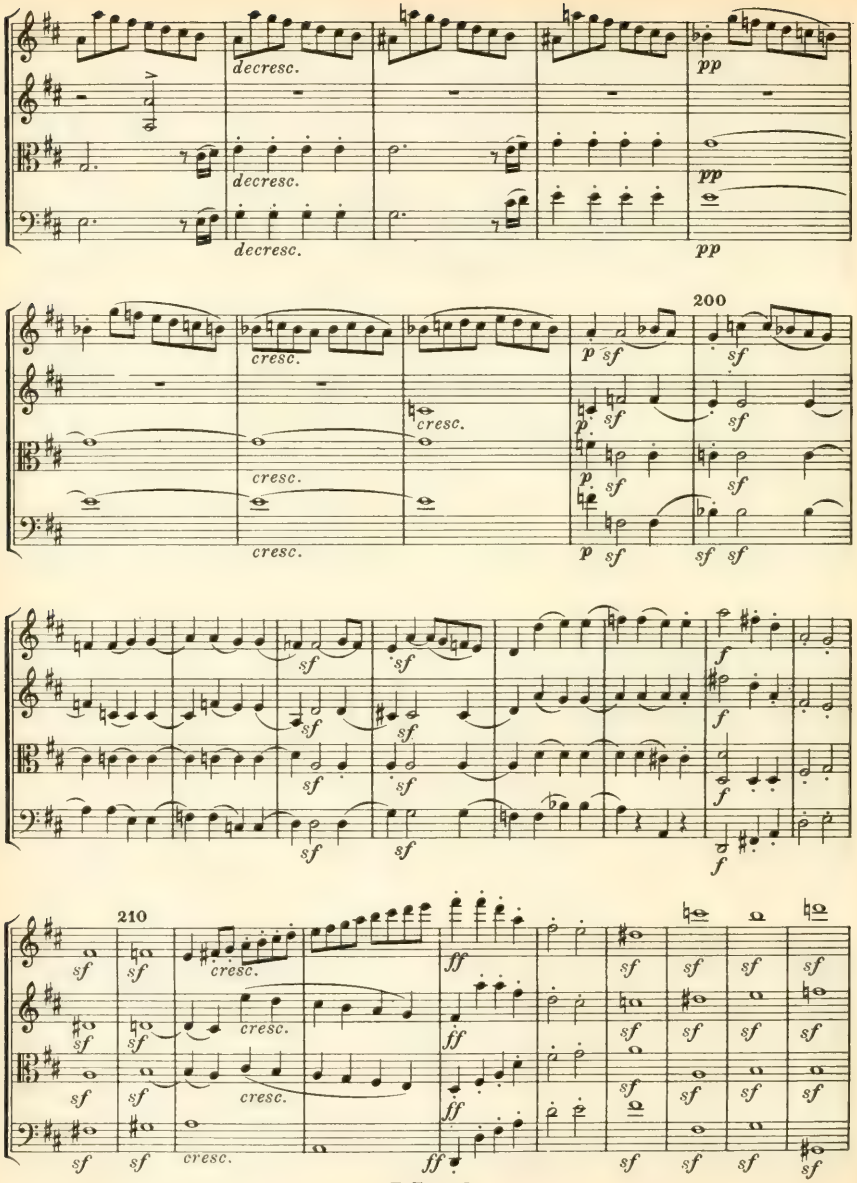
sempre stacc.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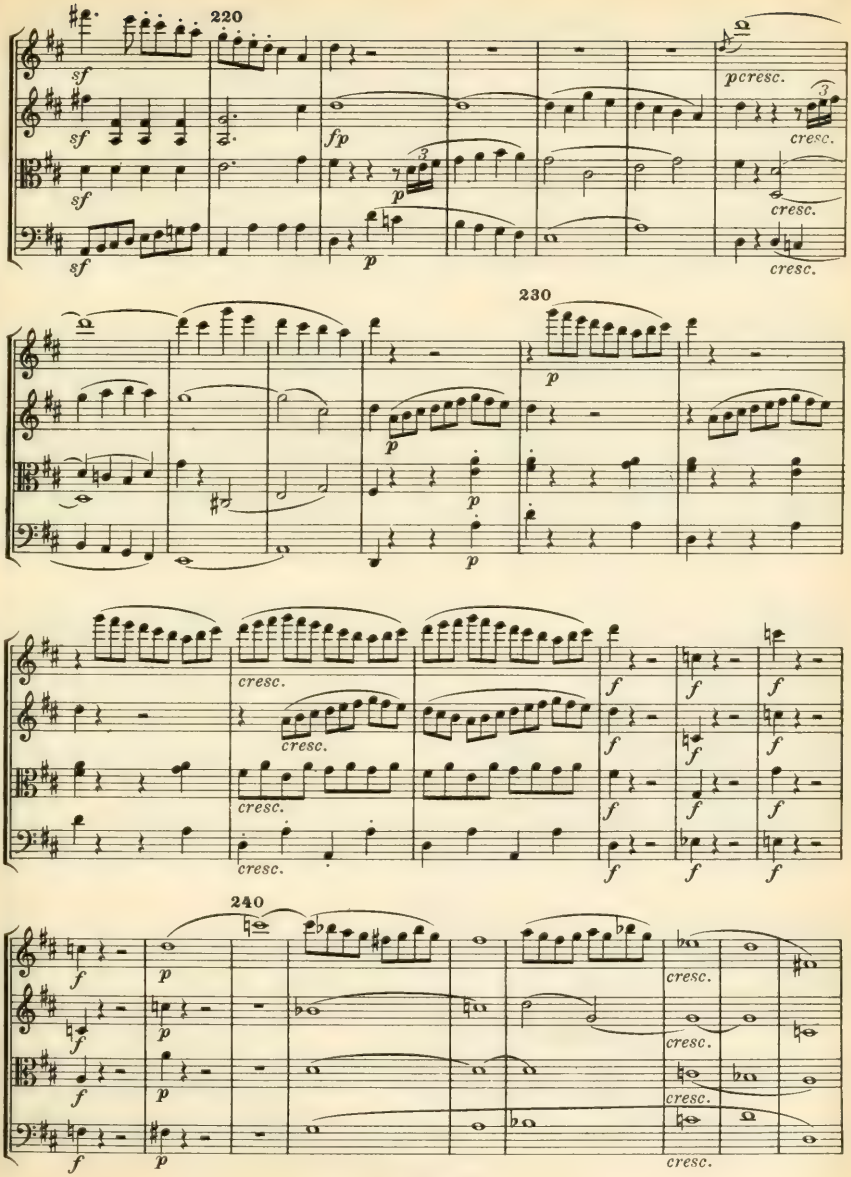
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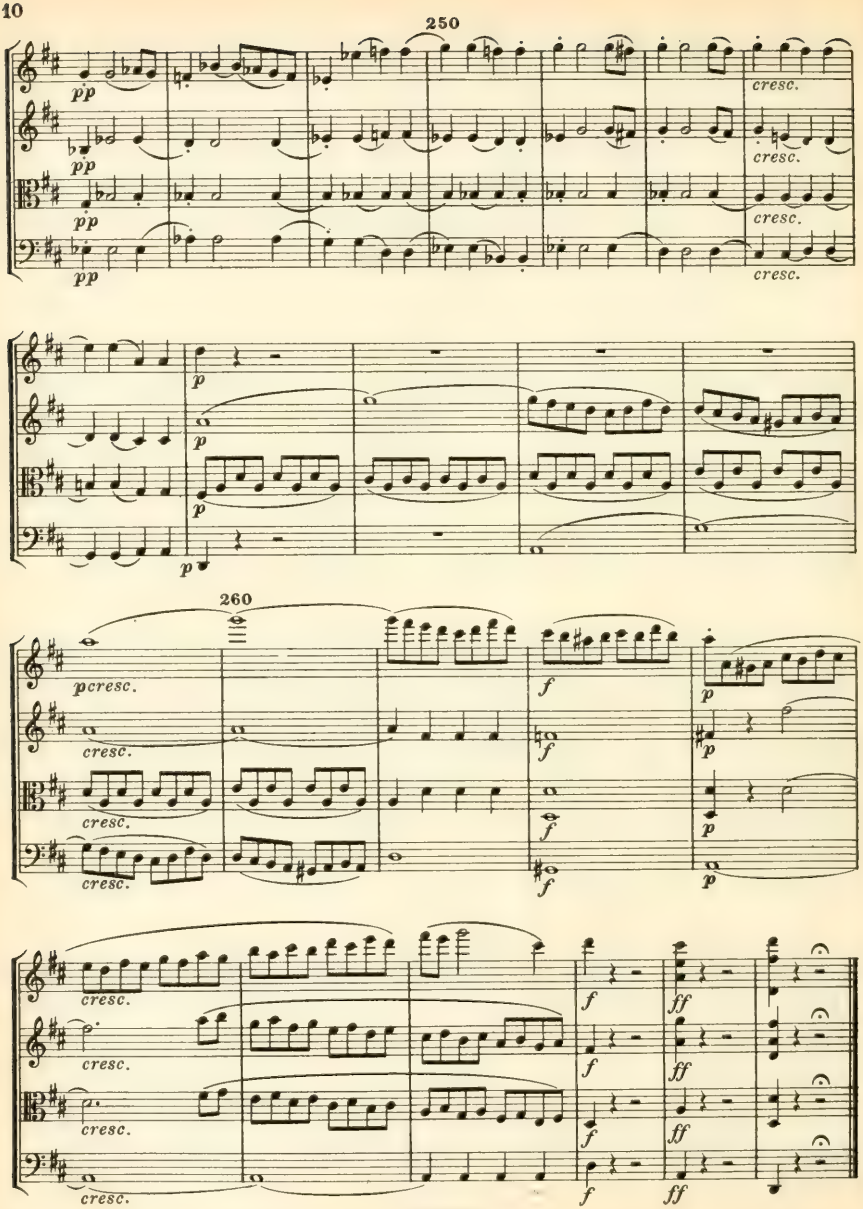
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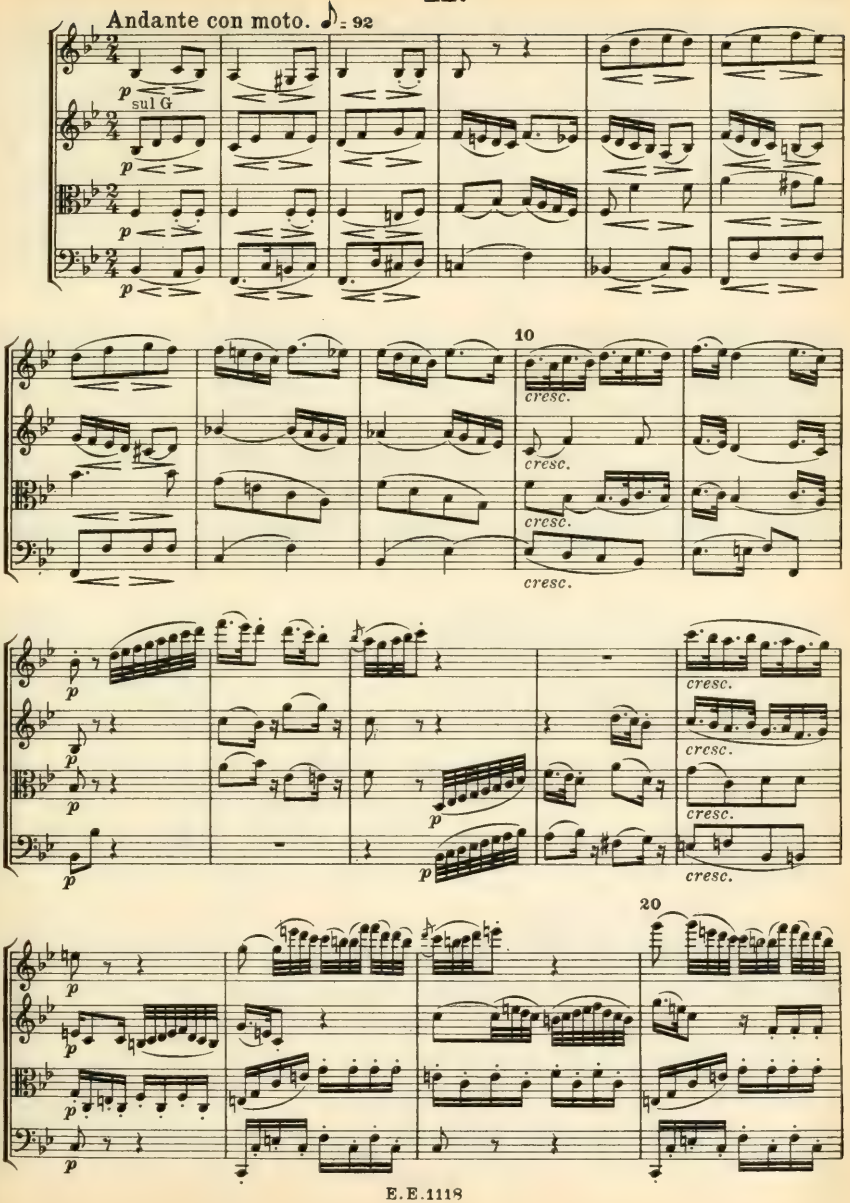
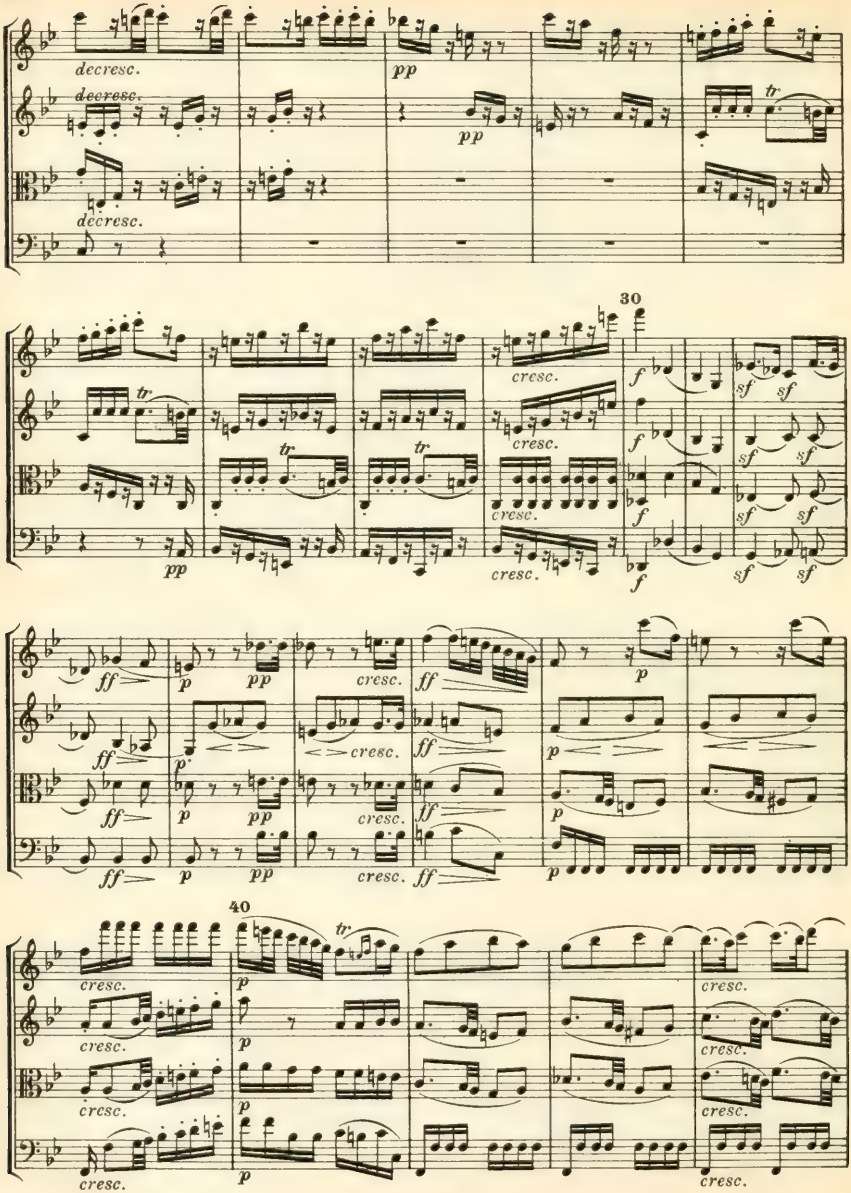
II.

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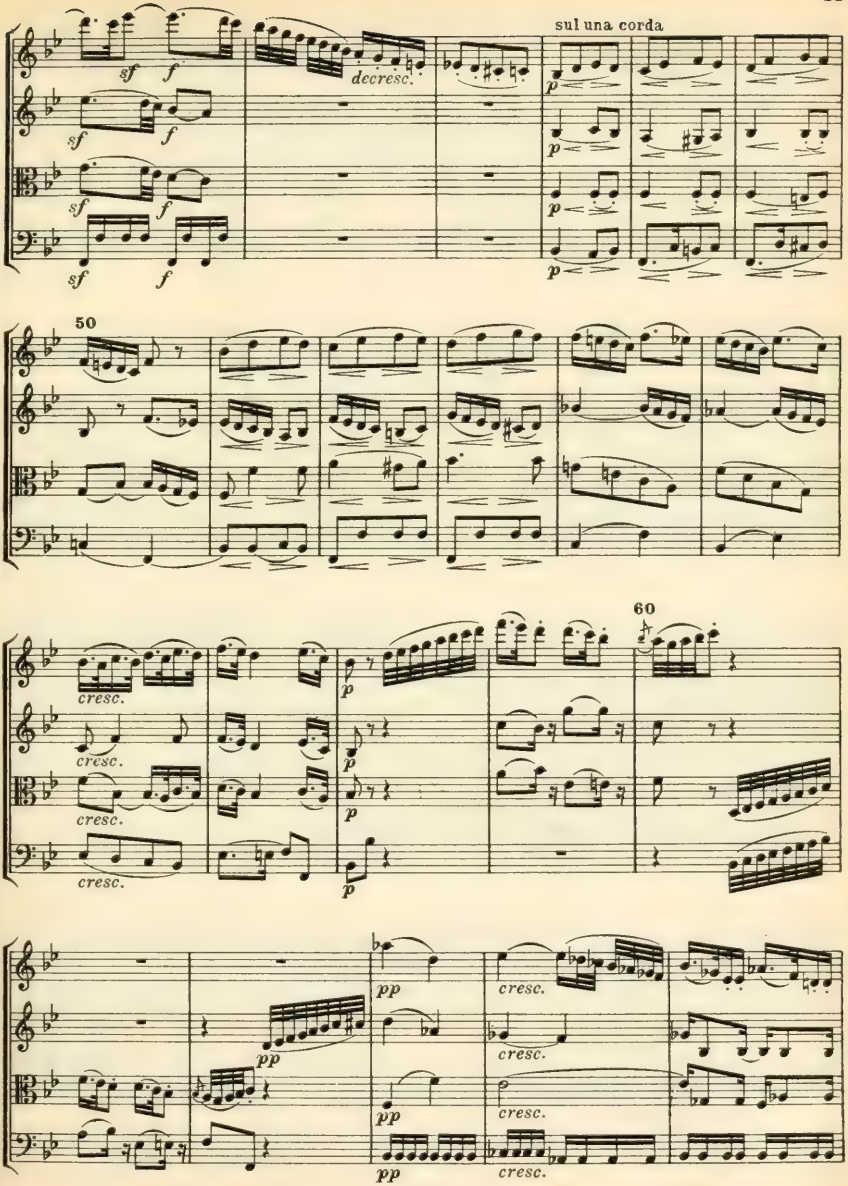
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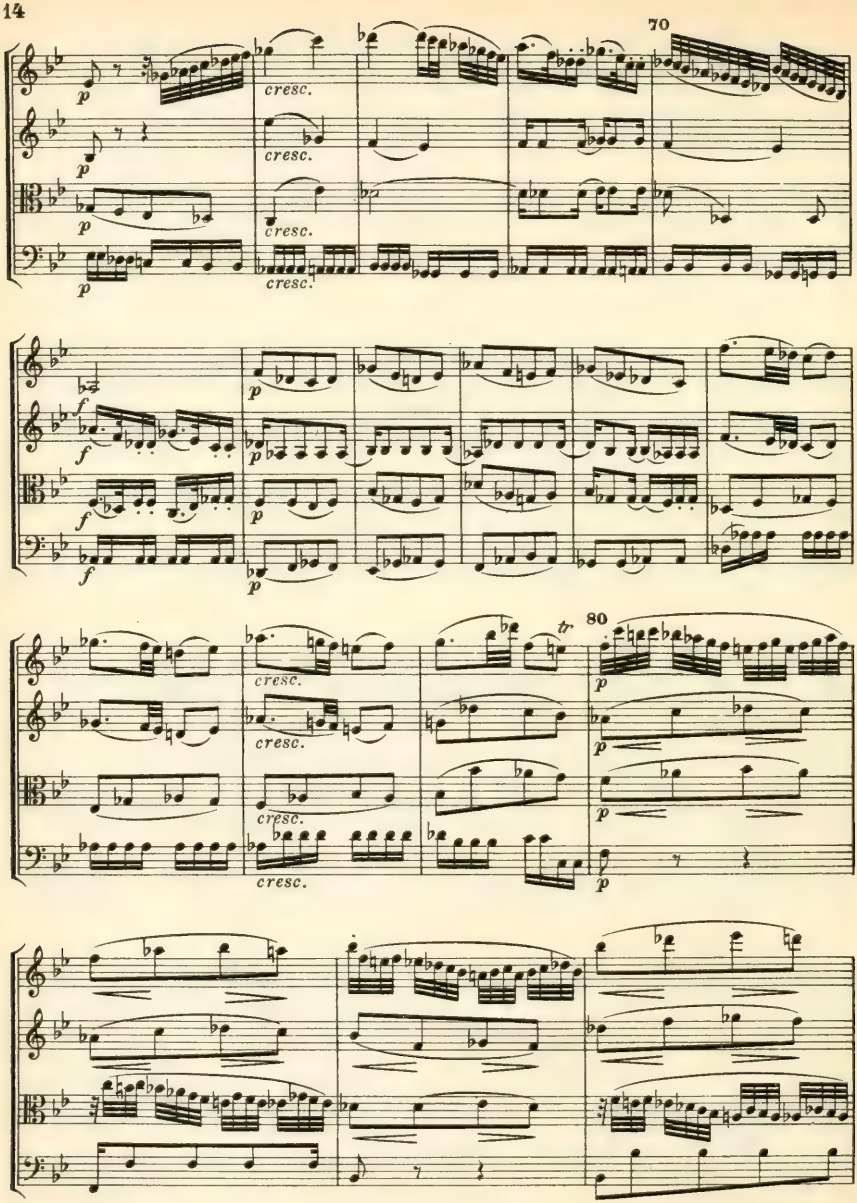
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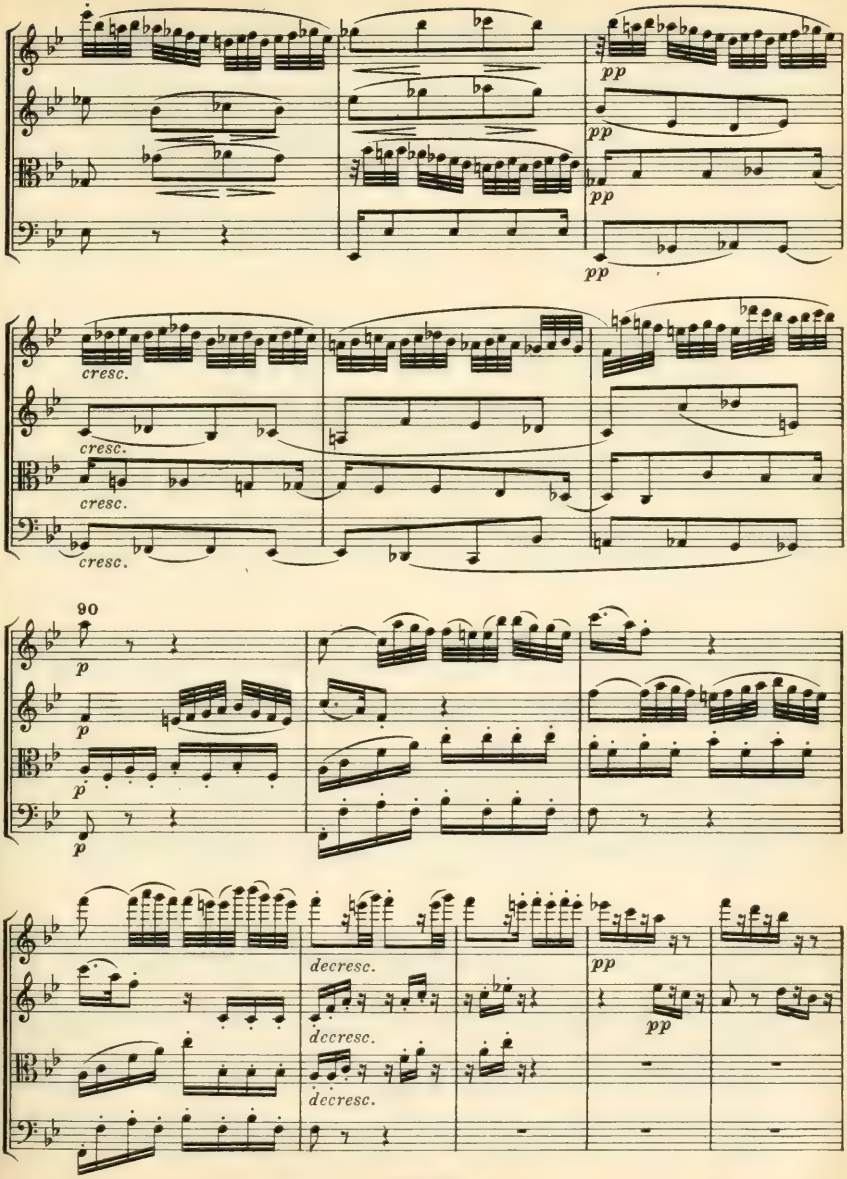
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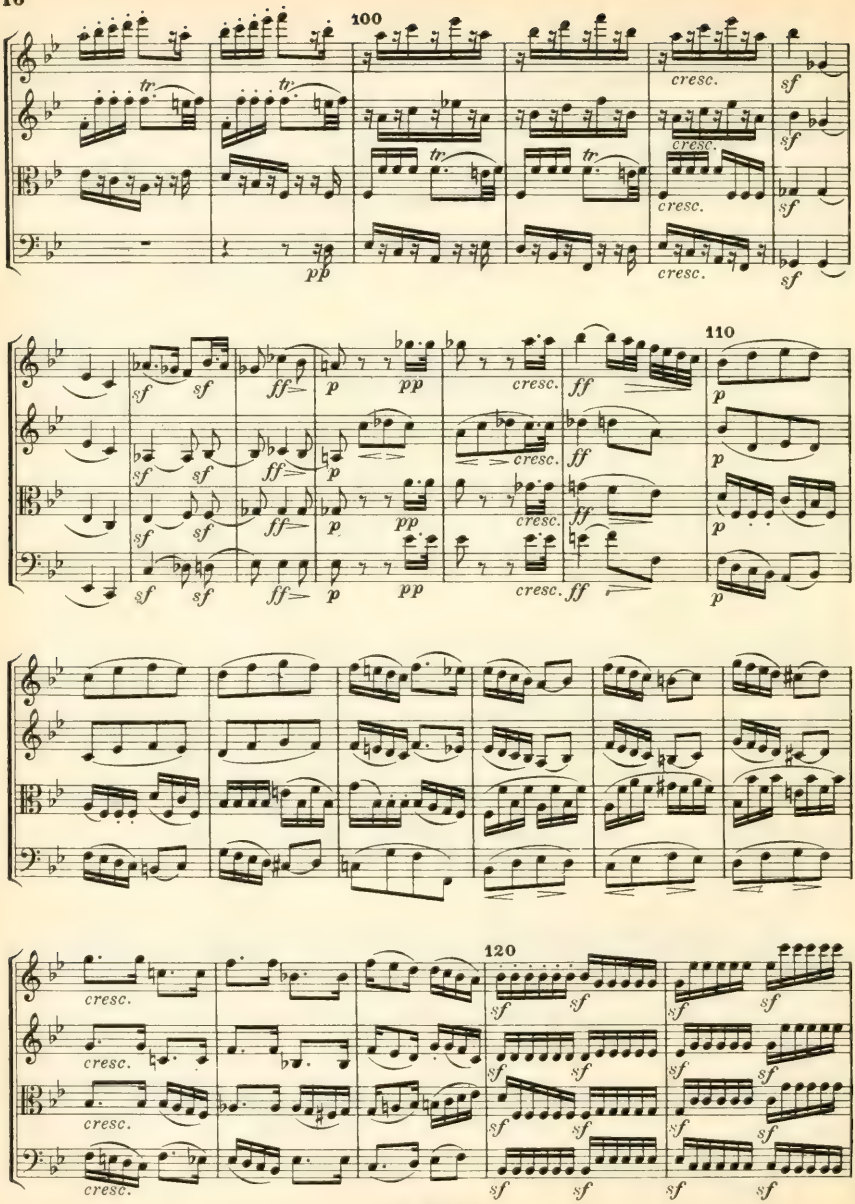
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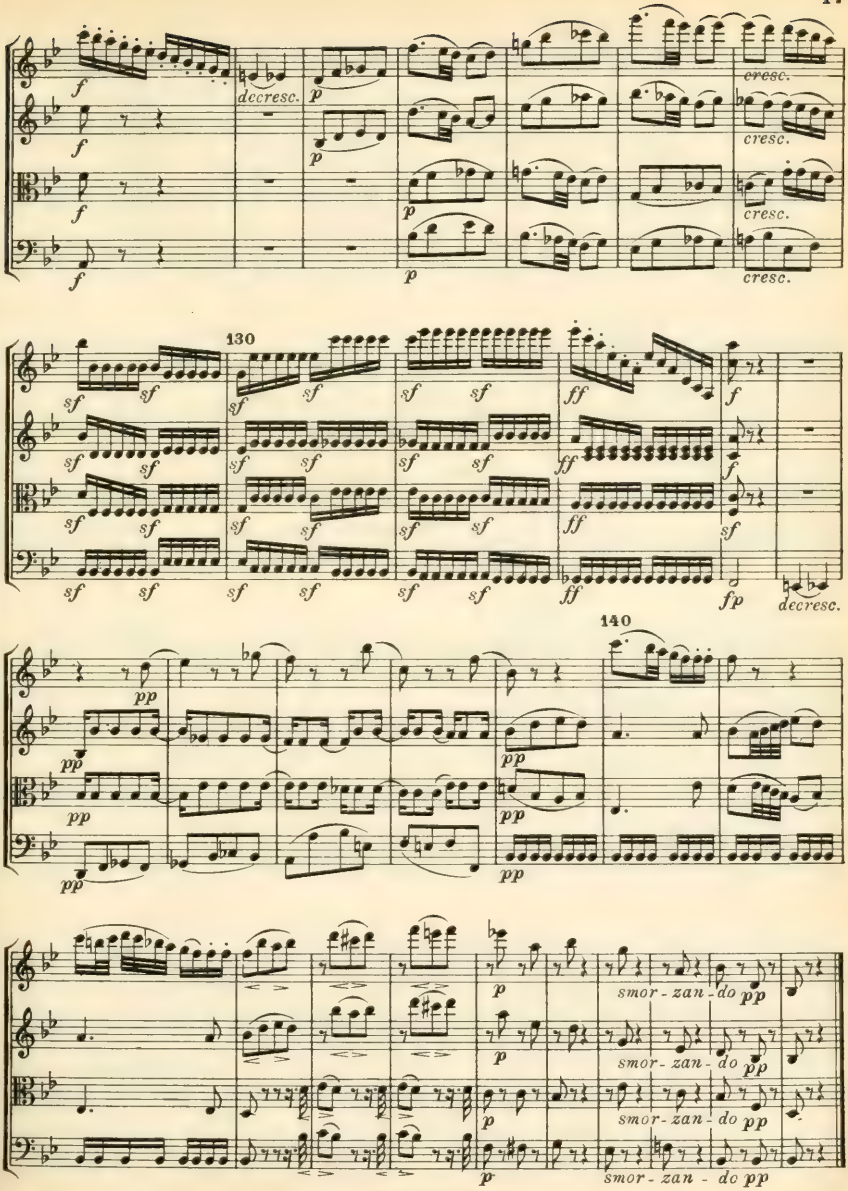
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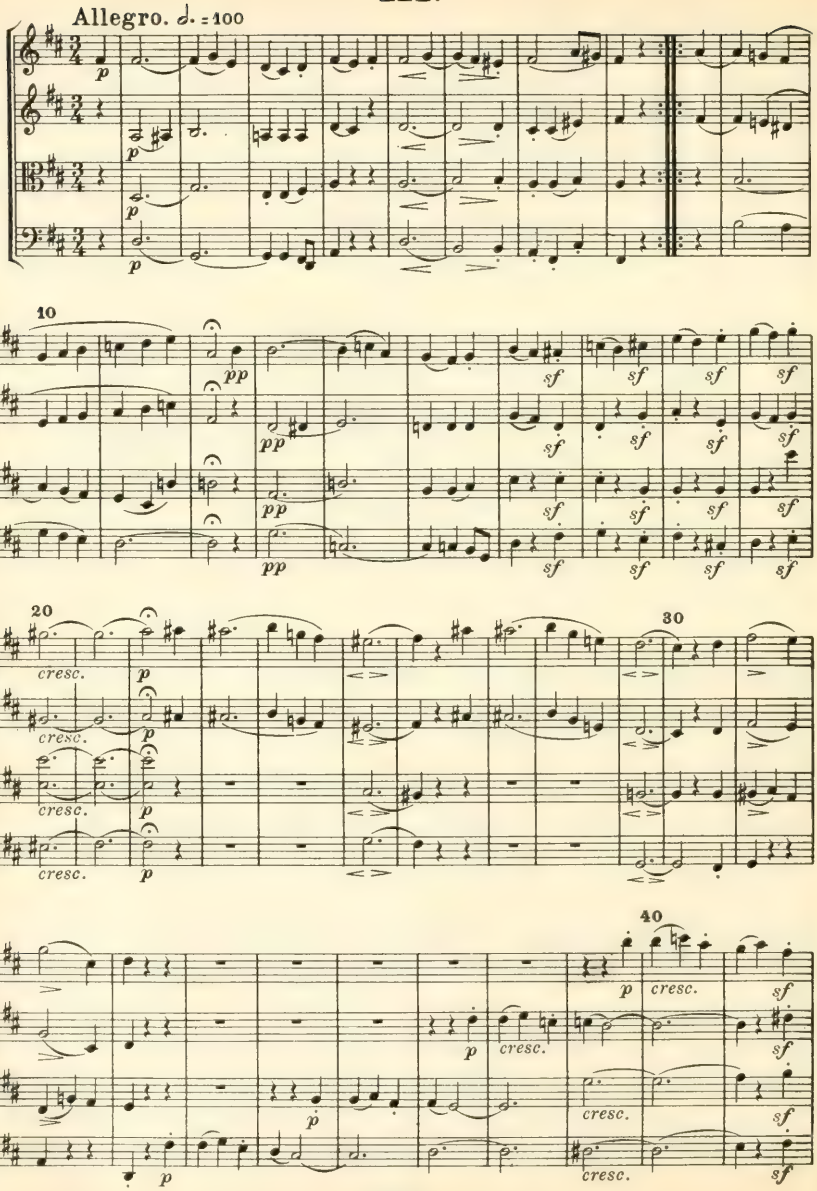

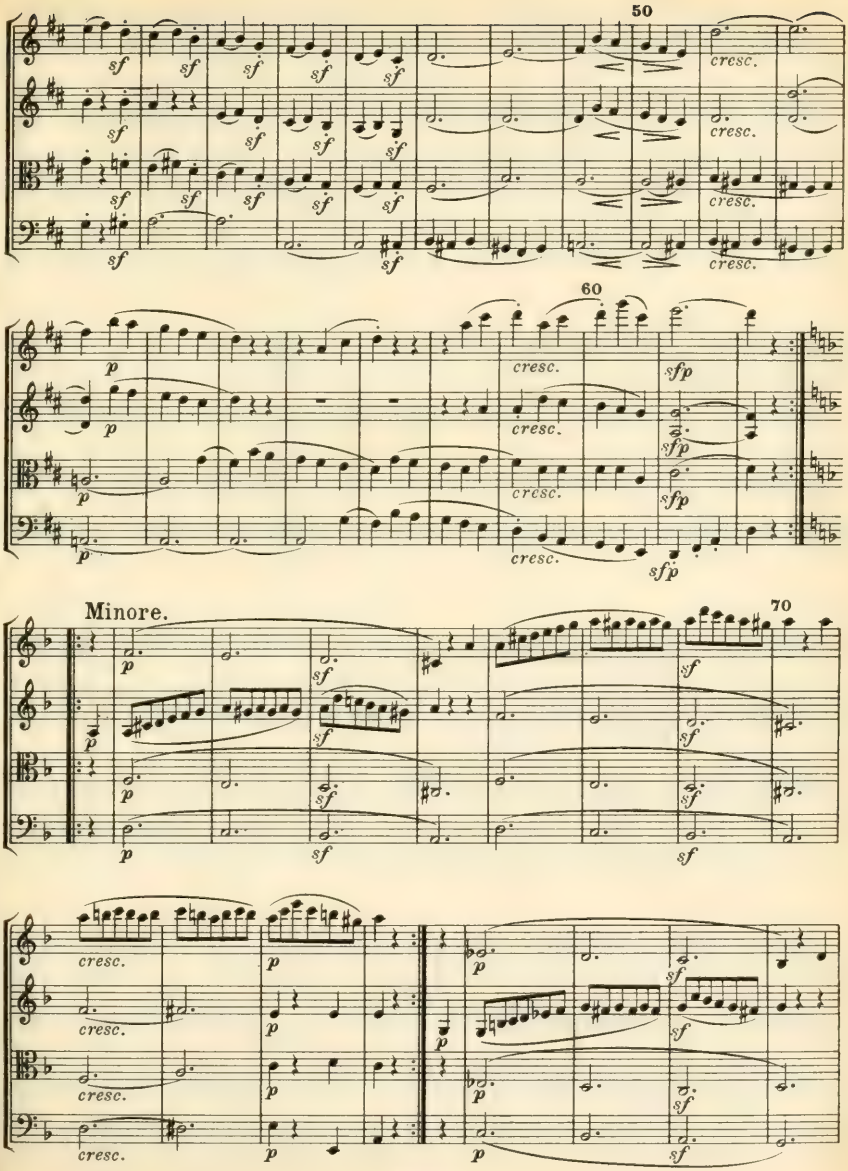
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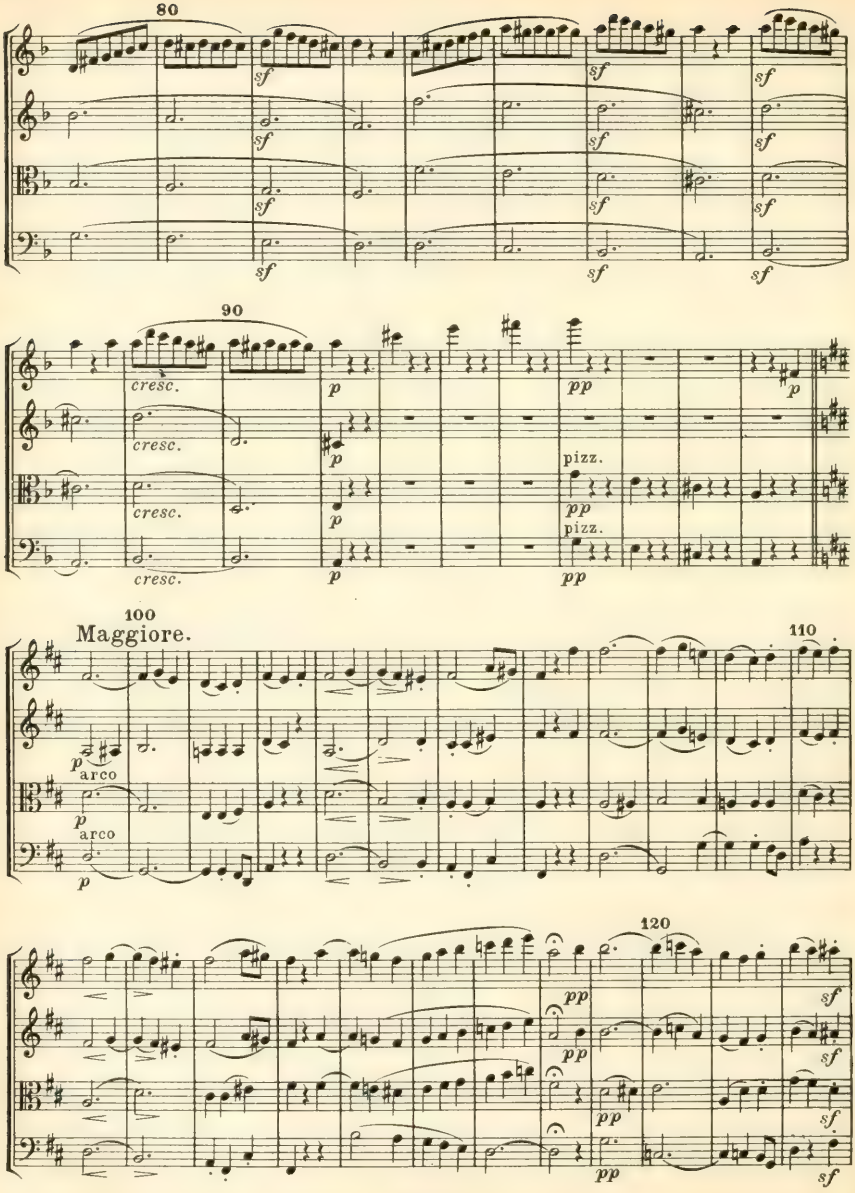
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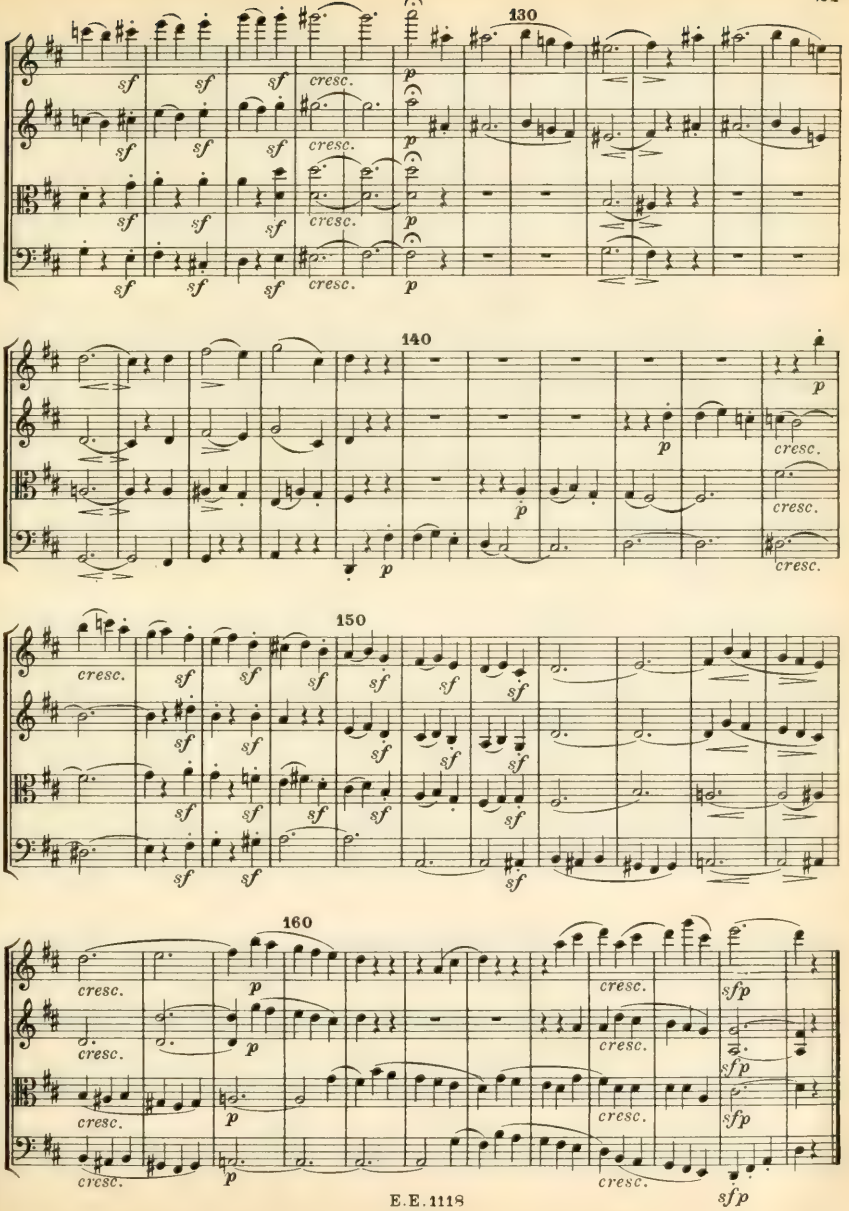
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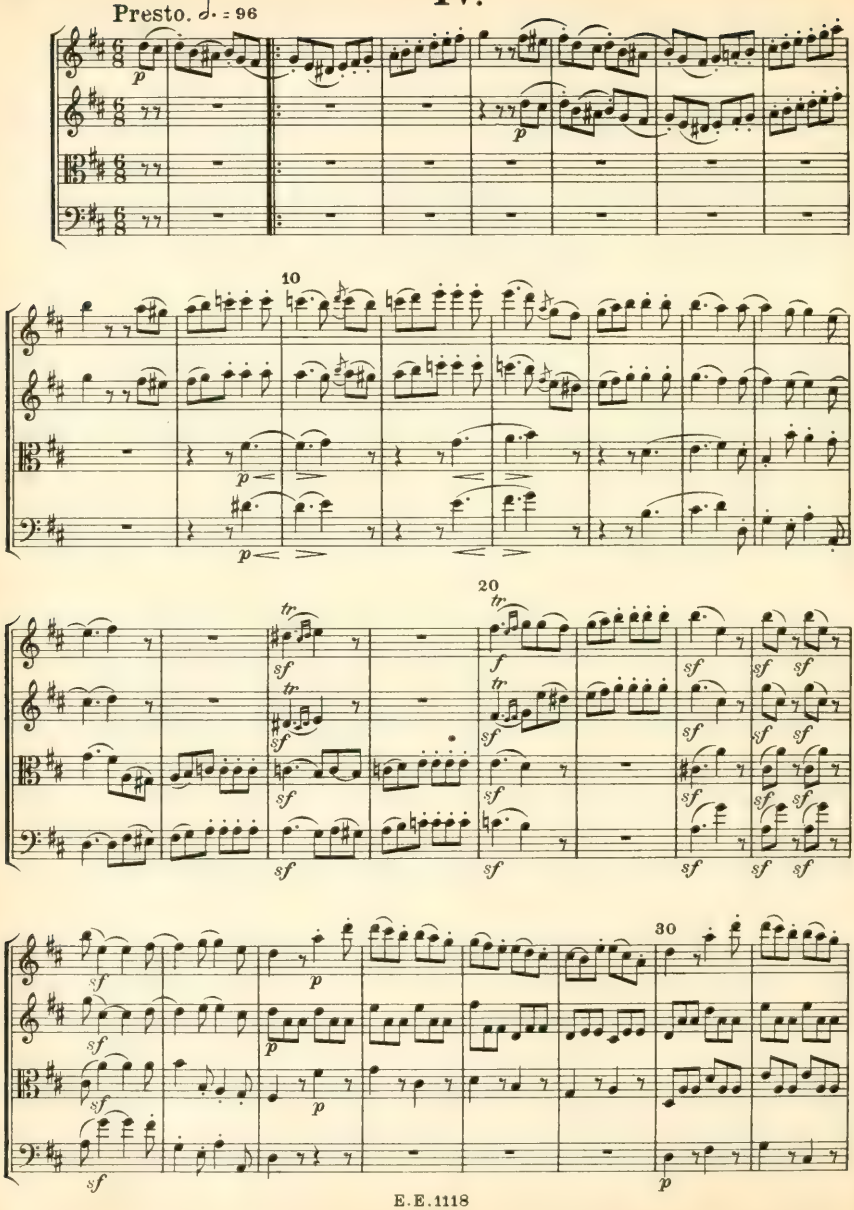

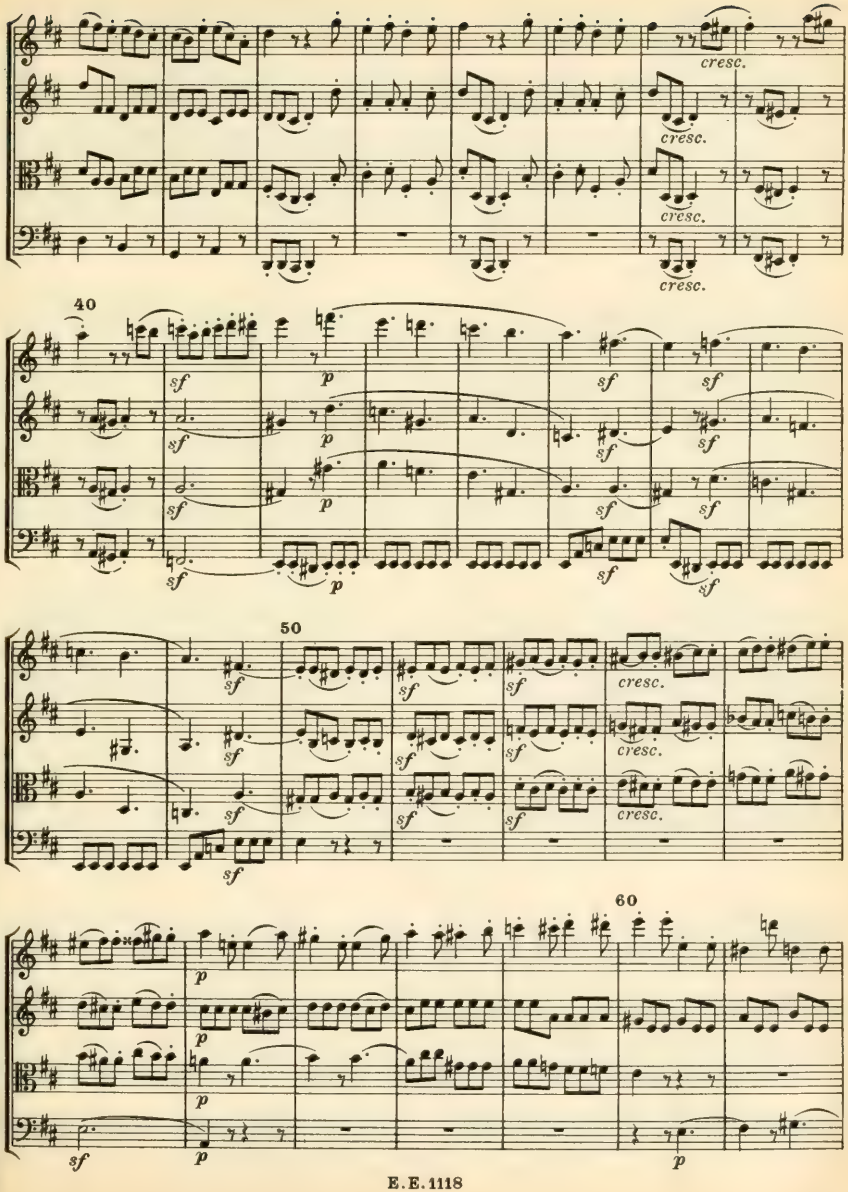
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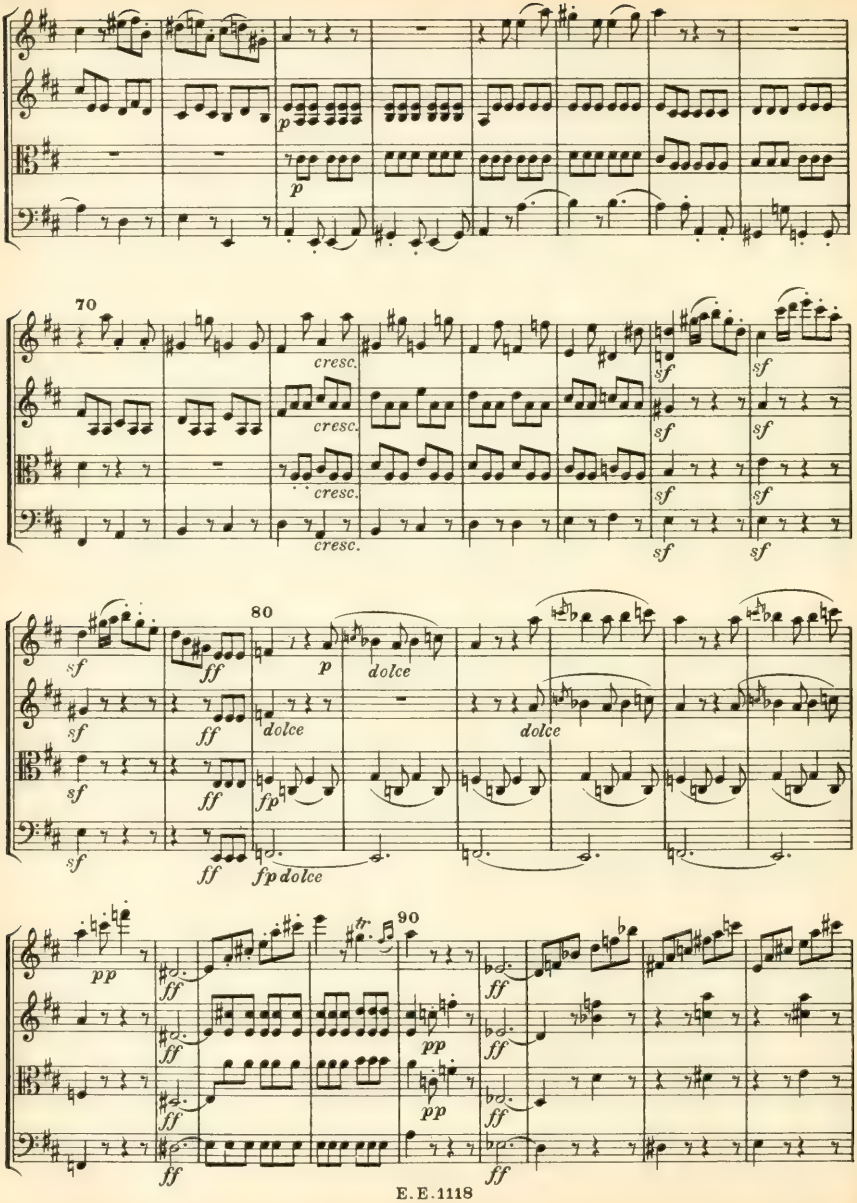
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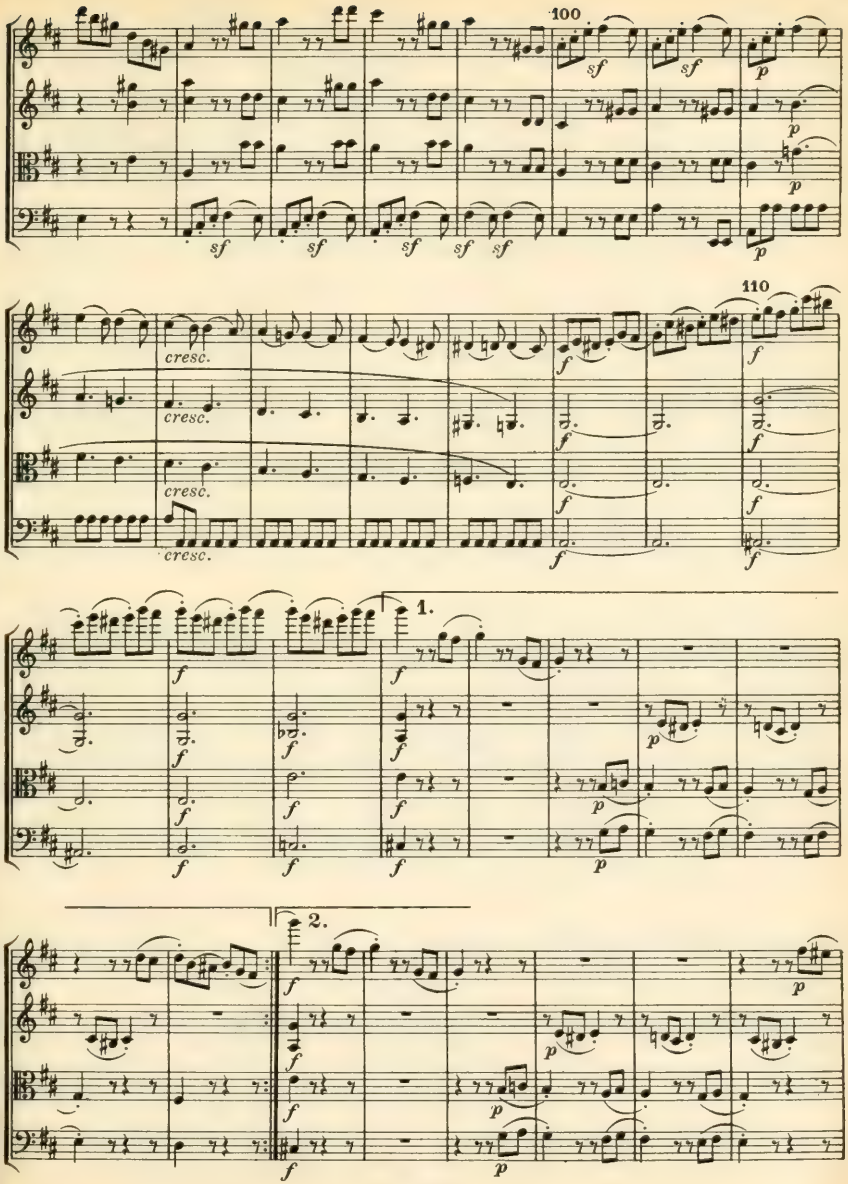
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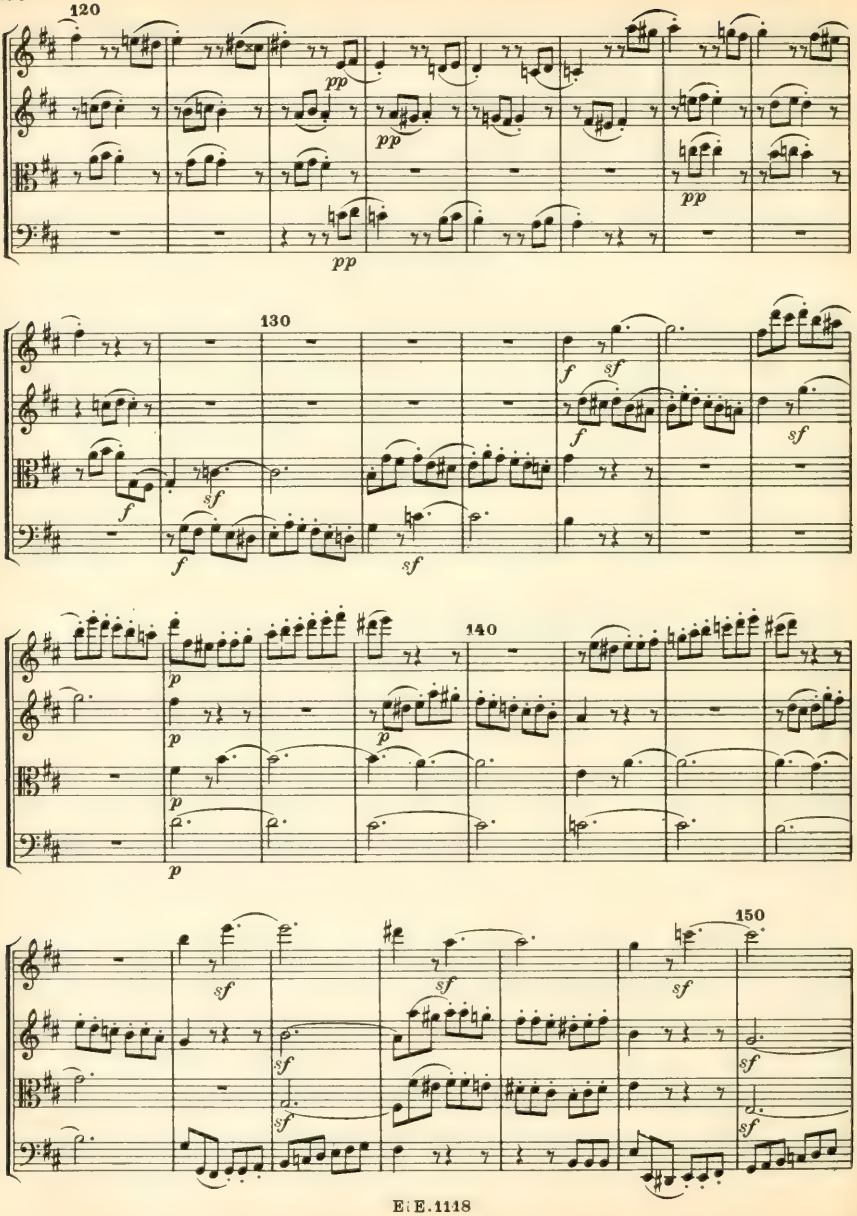
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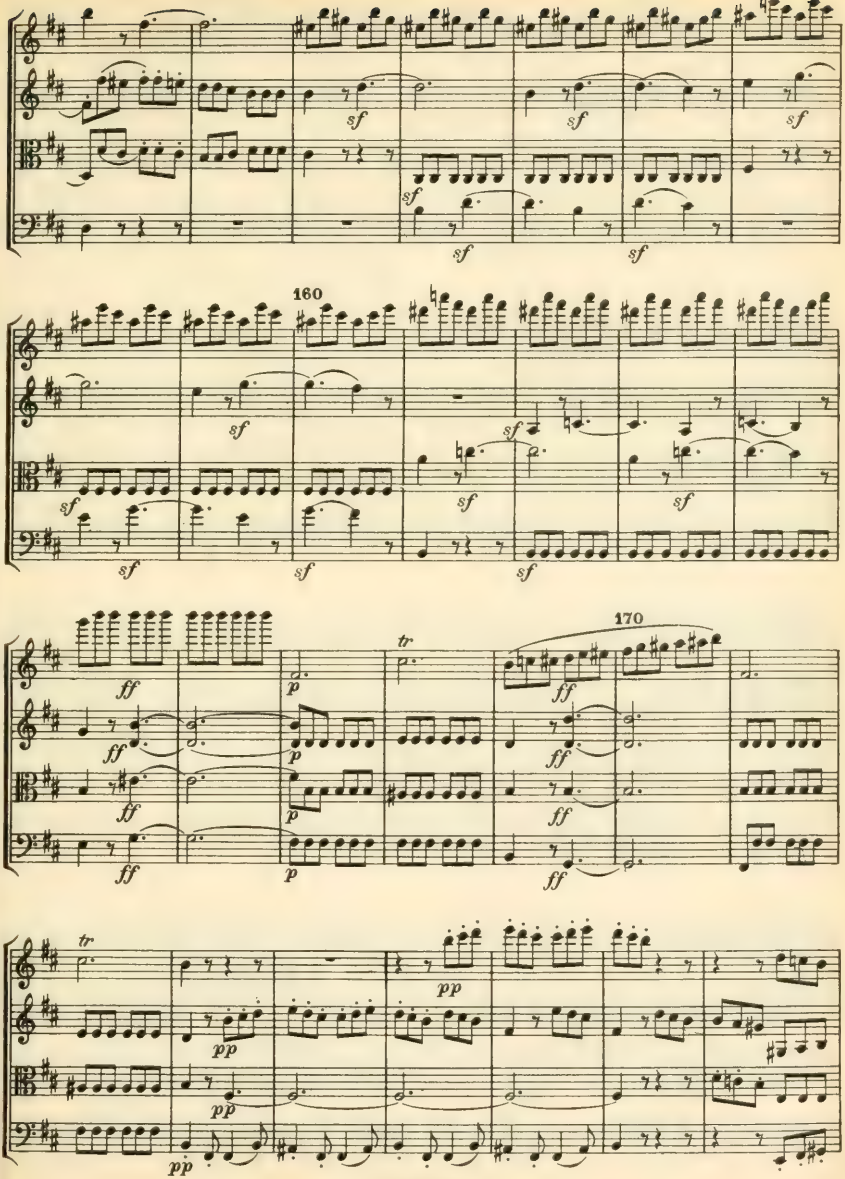
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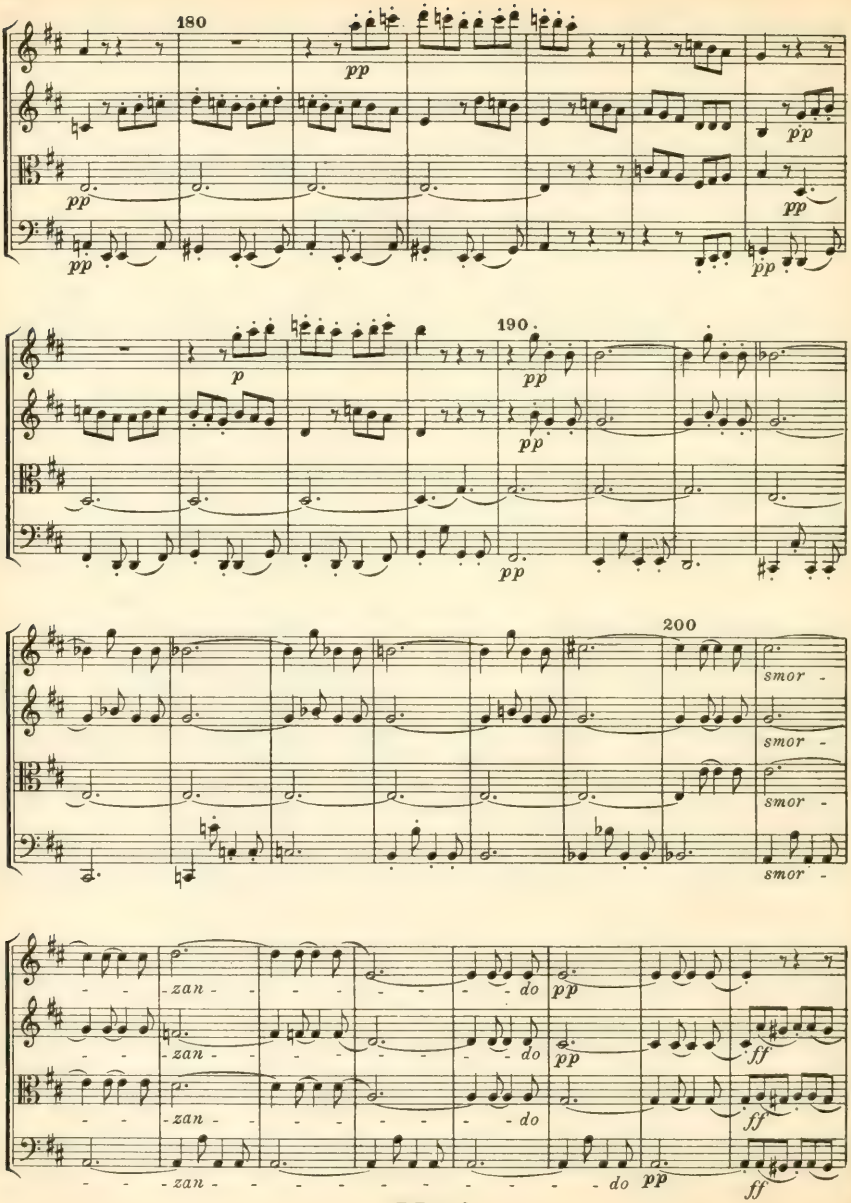
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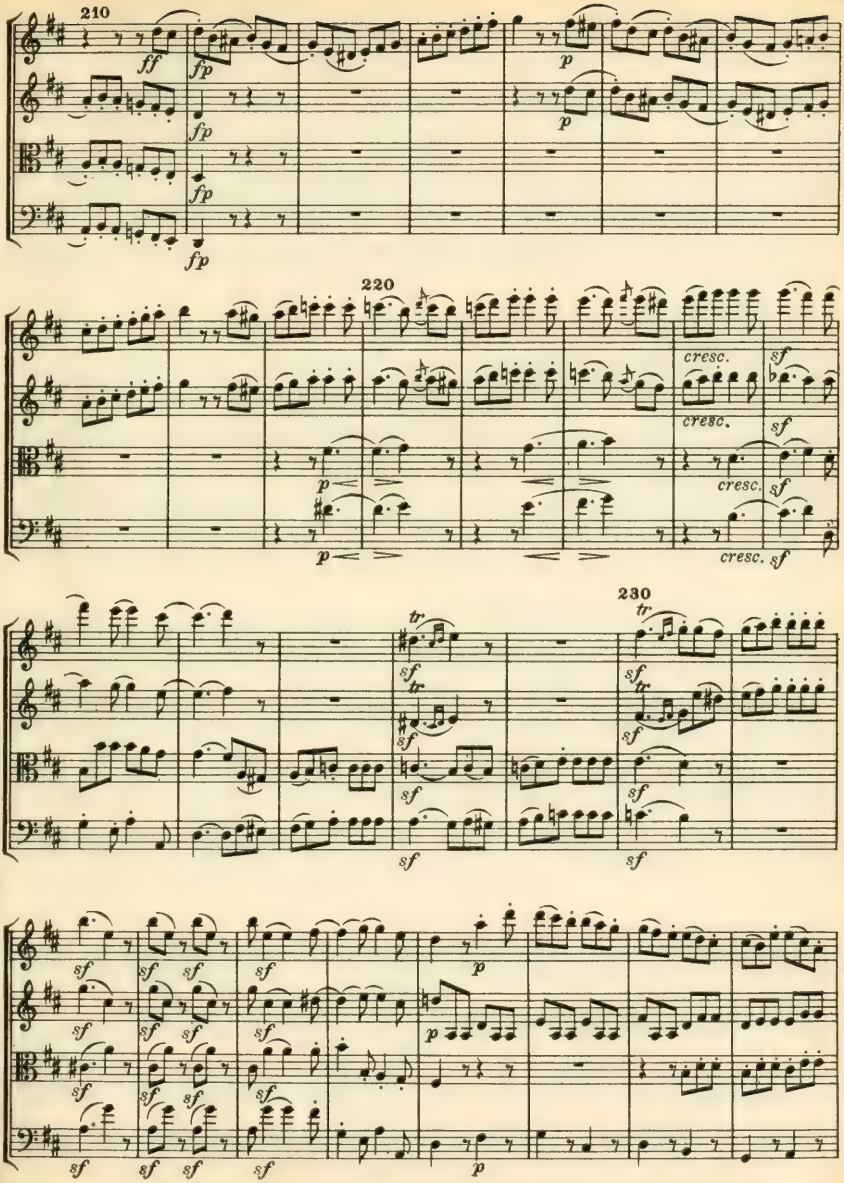
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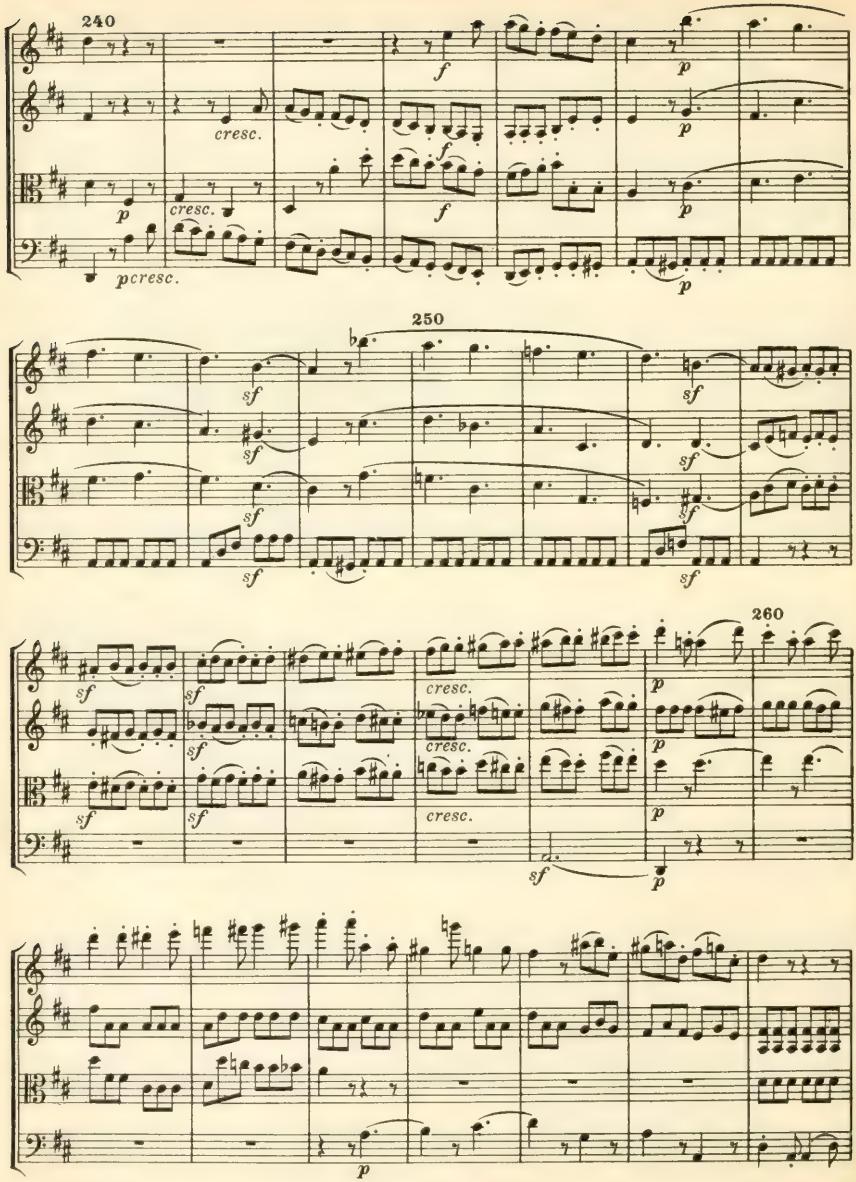
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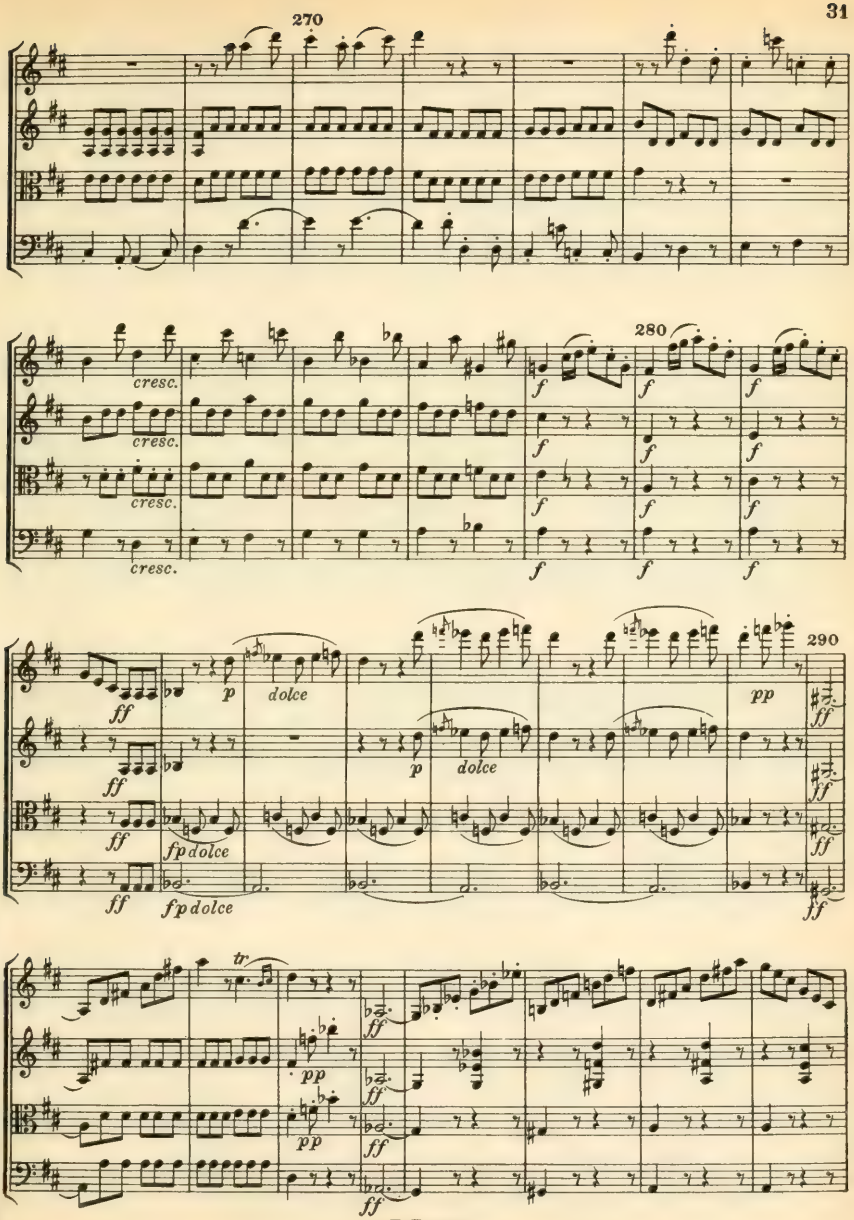
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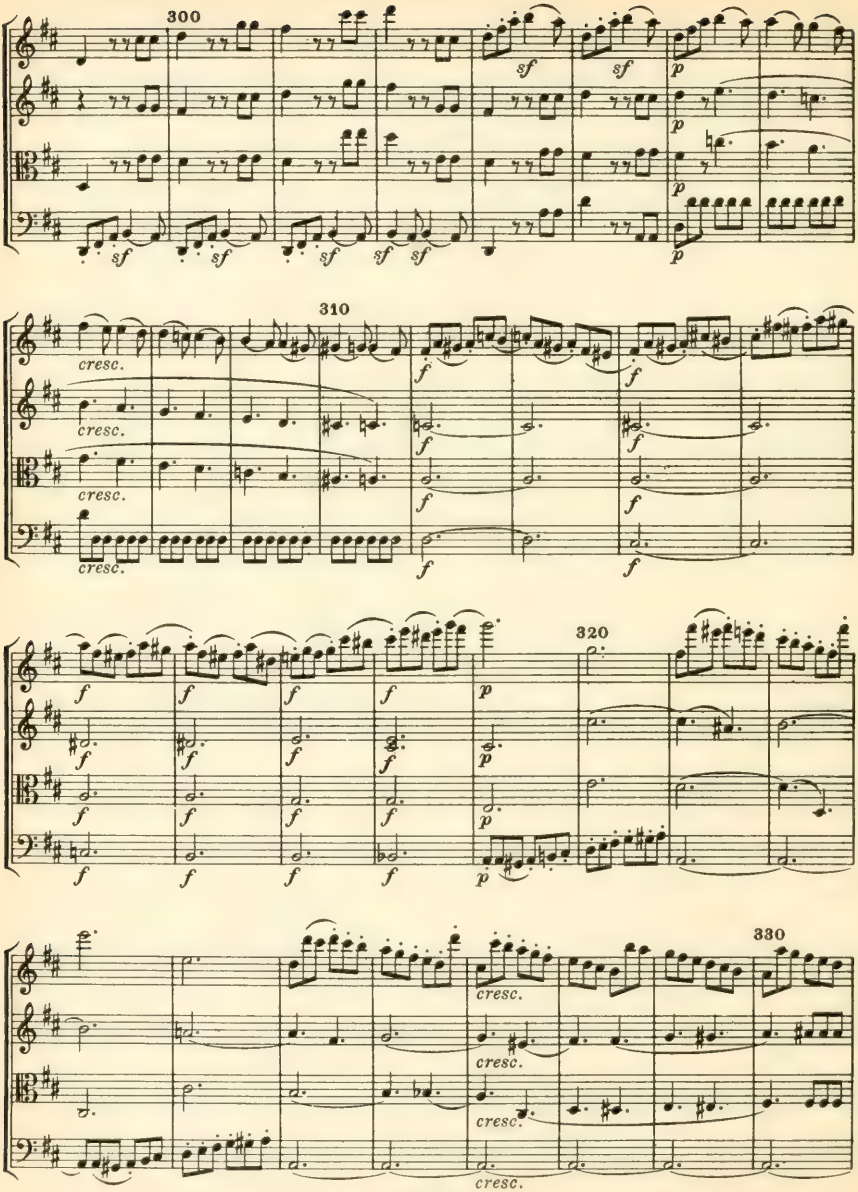
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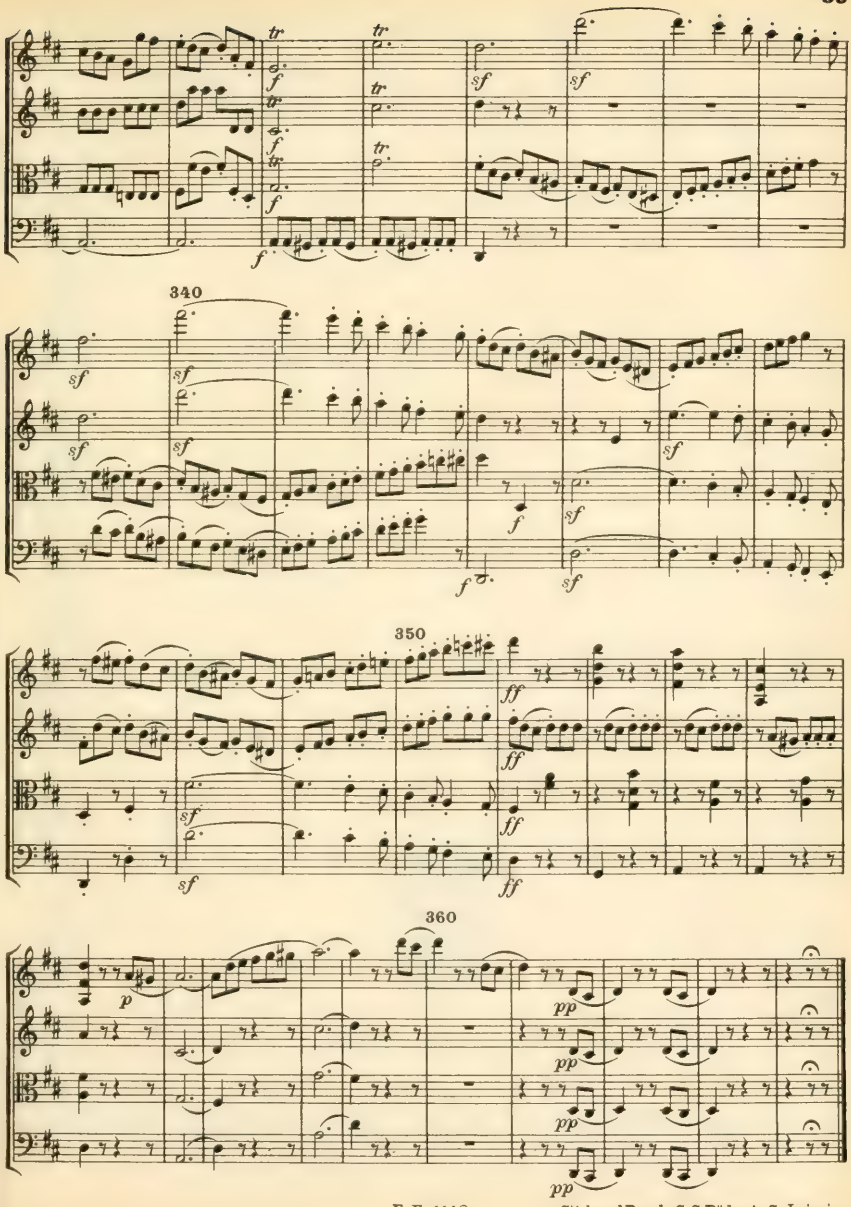

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Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 4

C moll

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 4

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig

19

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No.159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No.3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst" kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflußt. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint er dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser" oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

April 1911 bzw. Februar 1930.

Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

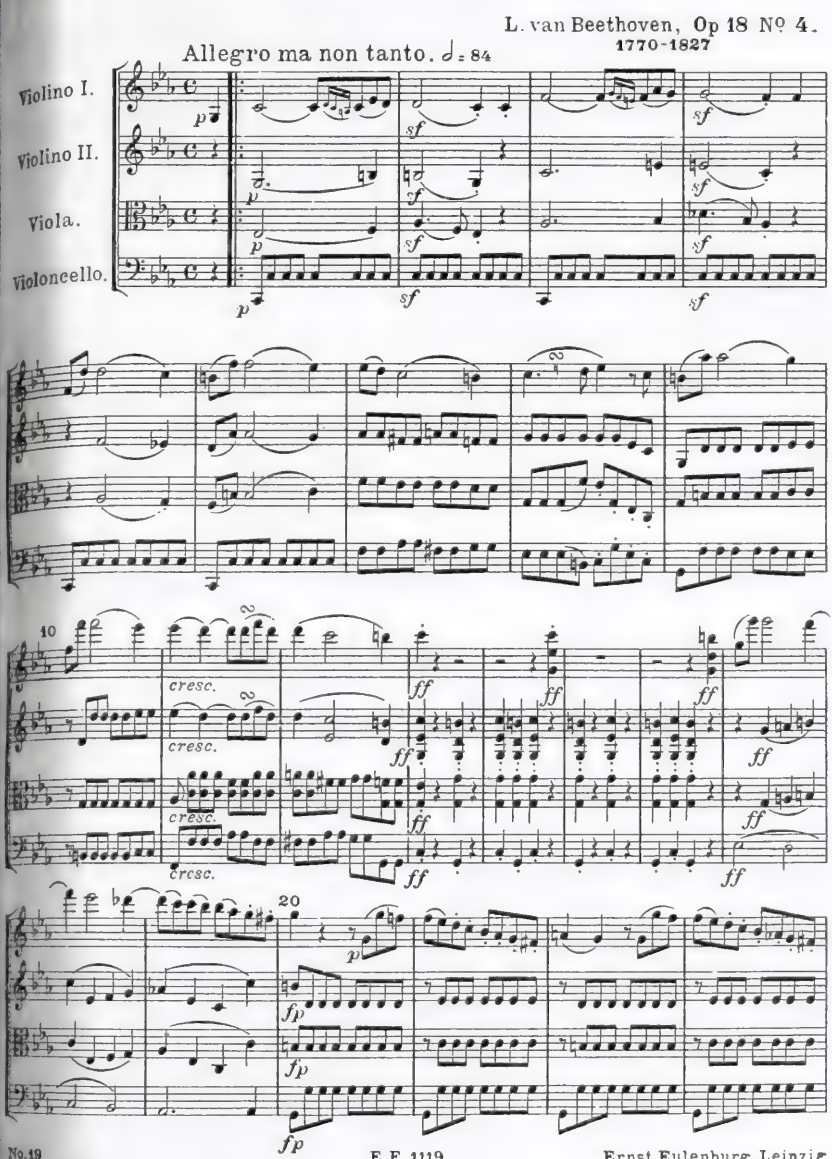
The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

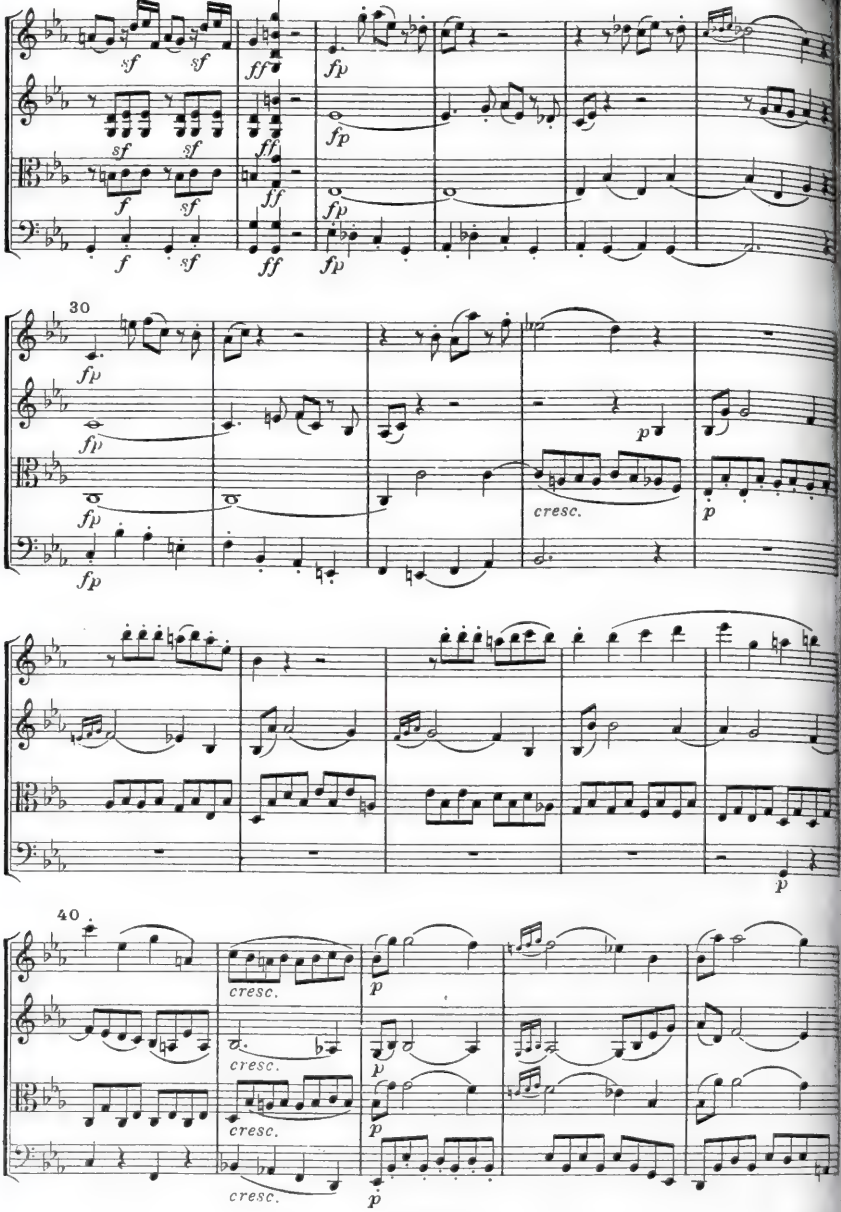
April 1911.

Wilh. Altmann

Quartett Nº 4.

L. van Beethoven, Op 18 Nº 4.
1770-1827

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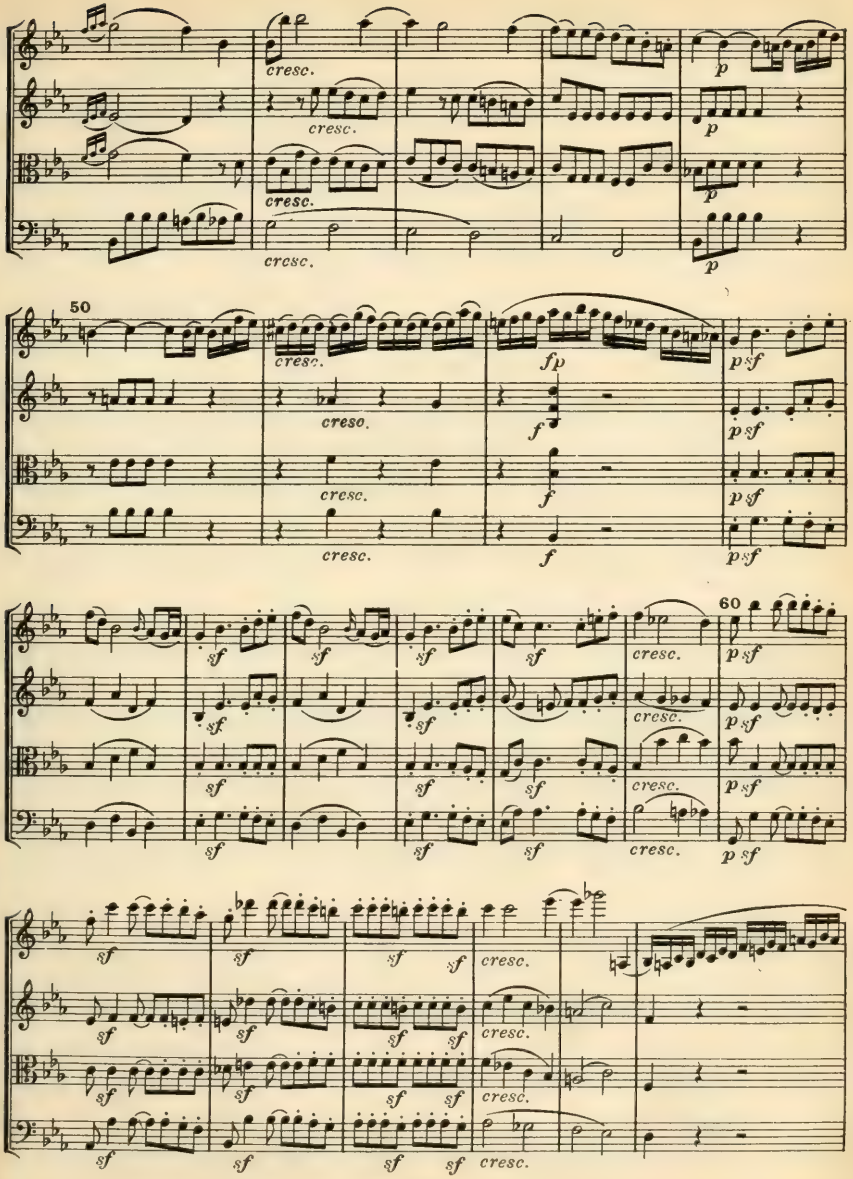
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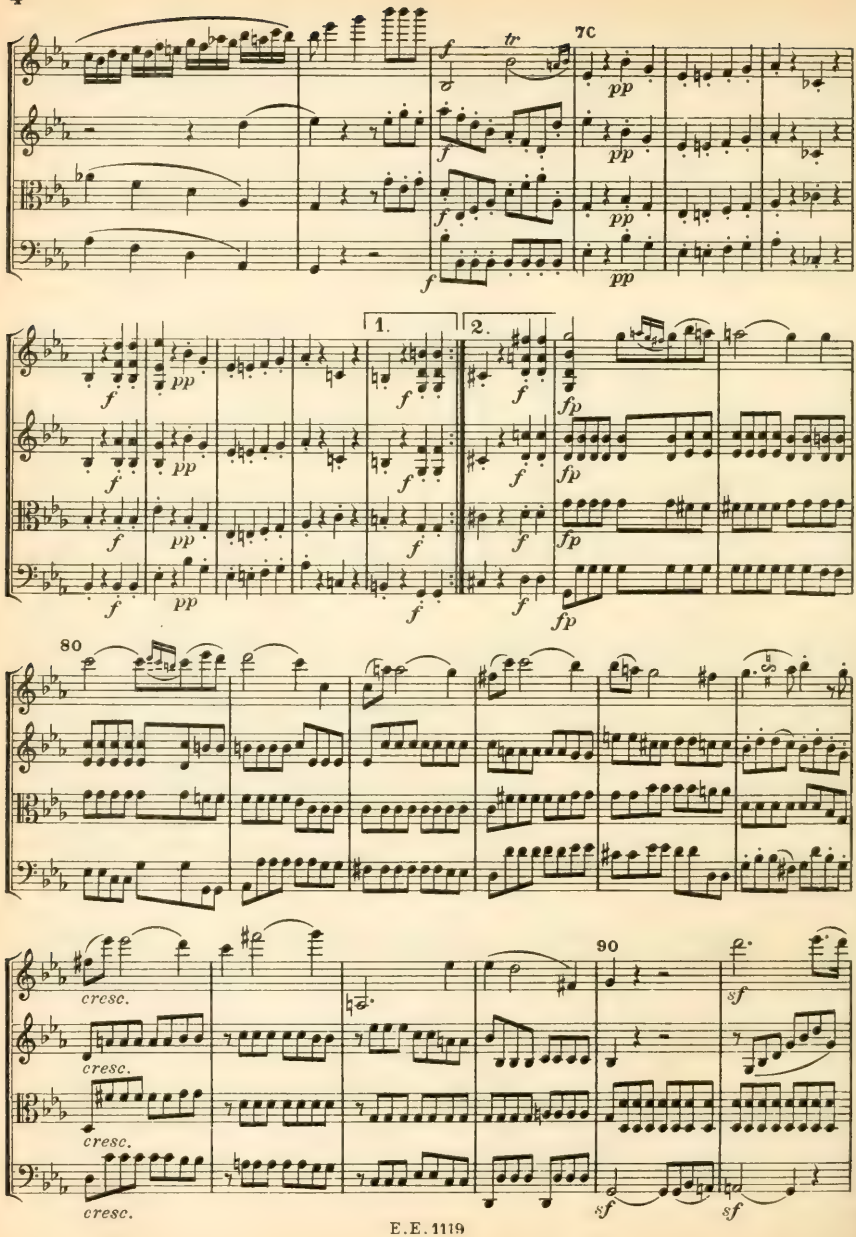
p
50
creso.
fp
f
sf
60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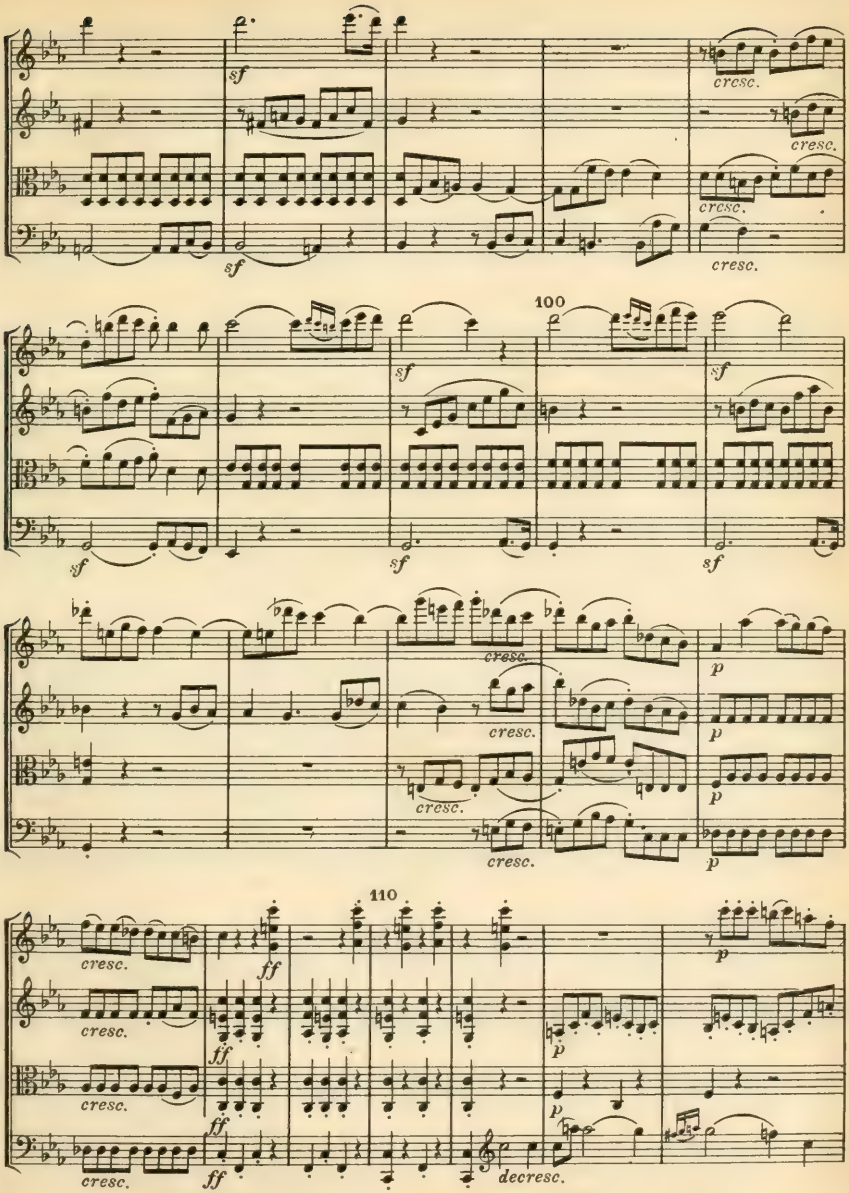
7c
pp
1.
2.
fp
80
90
cresc.
sf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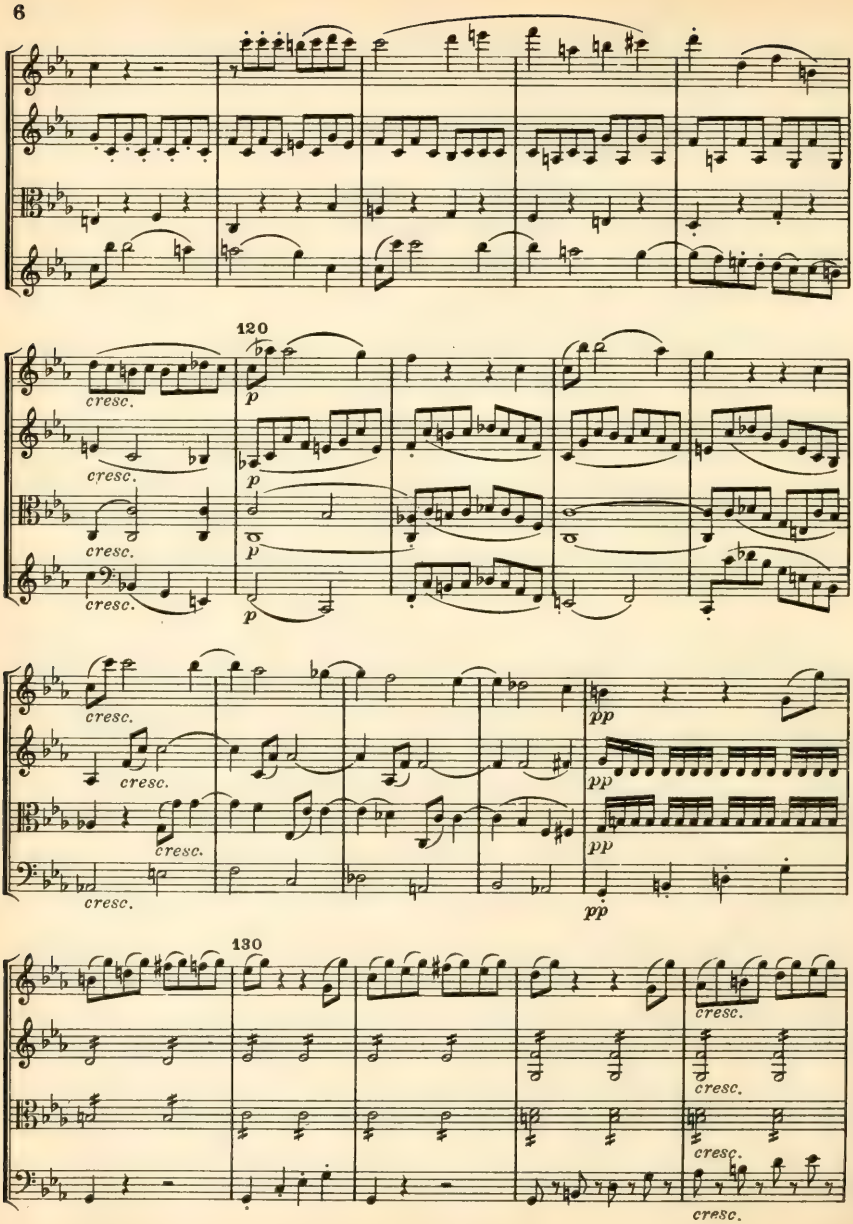
p
110
ff
decresc.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cresc.
cresc.
p
p
p
p
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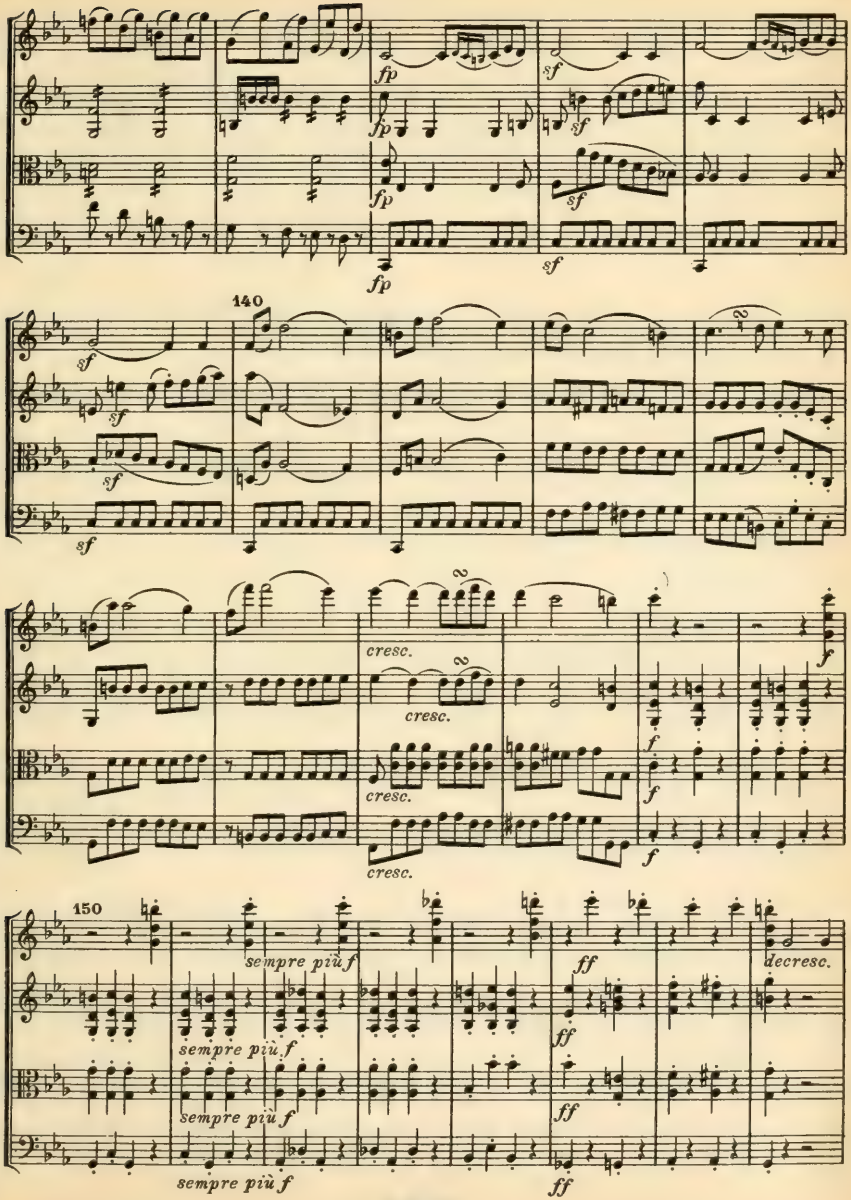
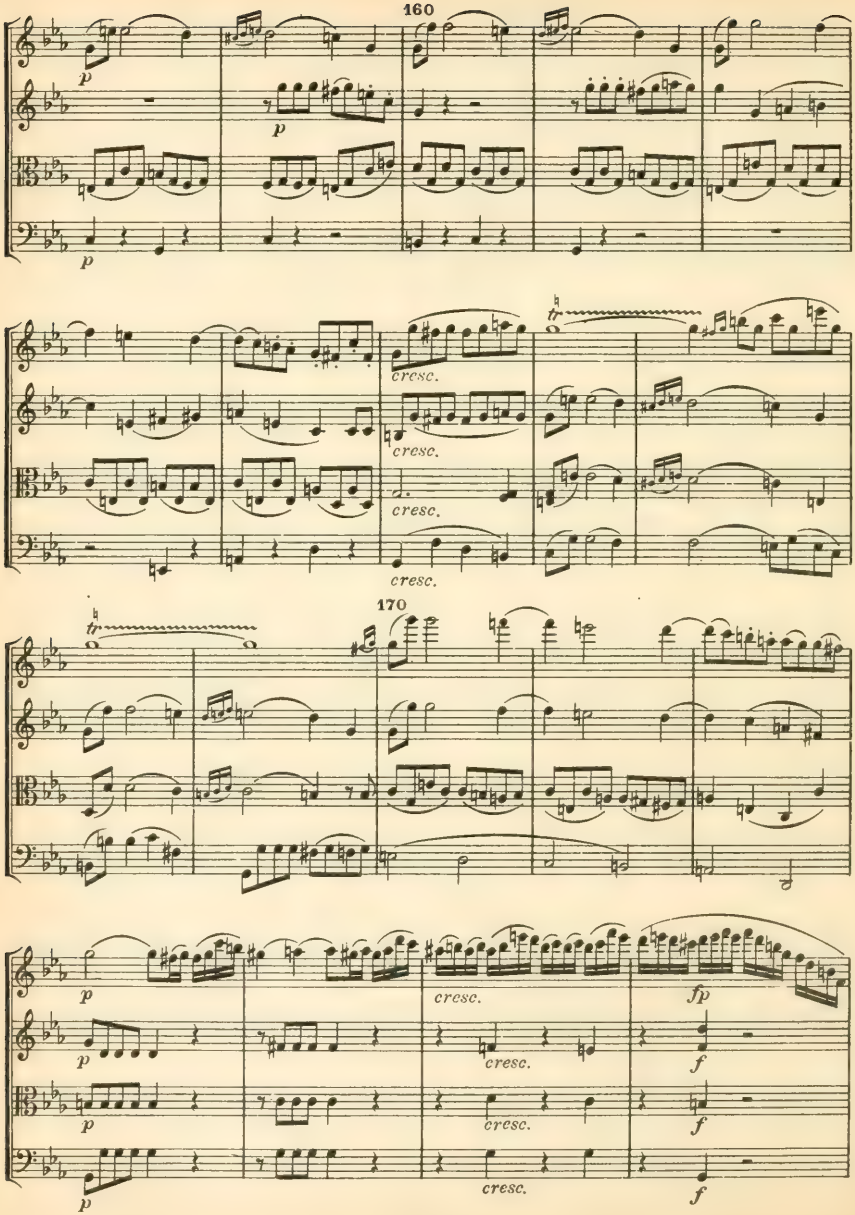
cresc.
pp
pp
pp
pp
130
cresc.
cresc.
cresc.
cresc.


fp
sf
140
cresc.
150
sempre più f
ff
decresc.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p
p
p
tr
cresc.
cresc.
cresc.
cresc.
170
tr
p
cresc.
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cresc.
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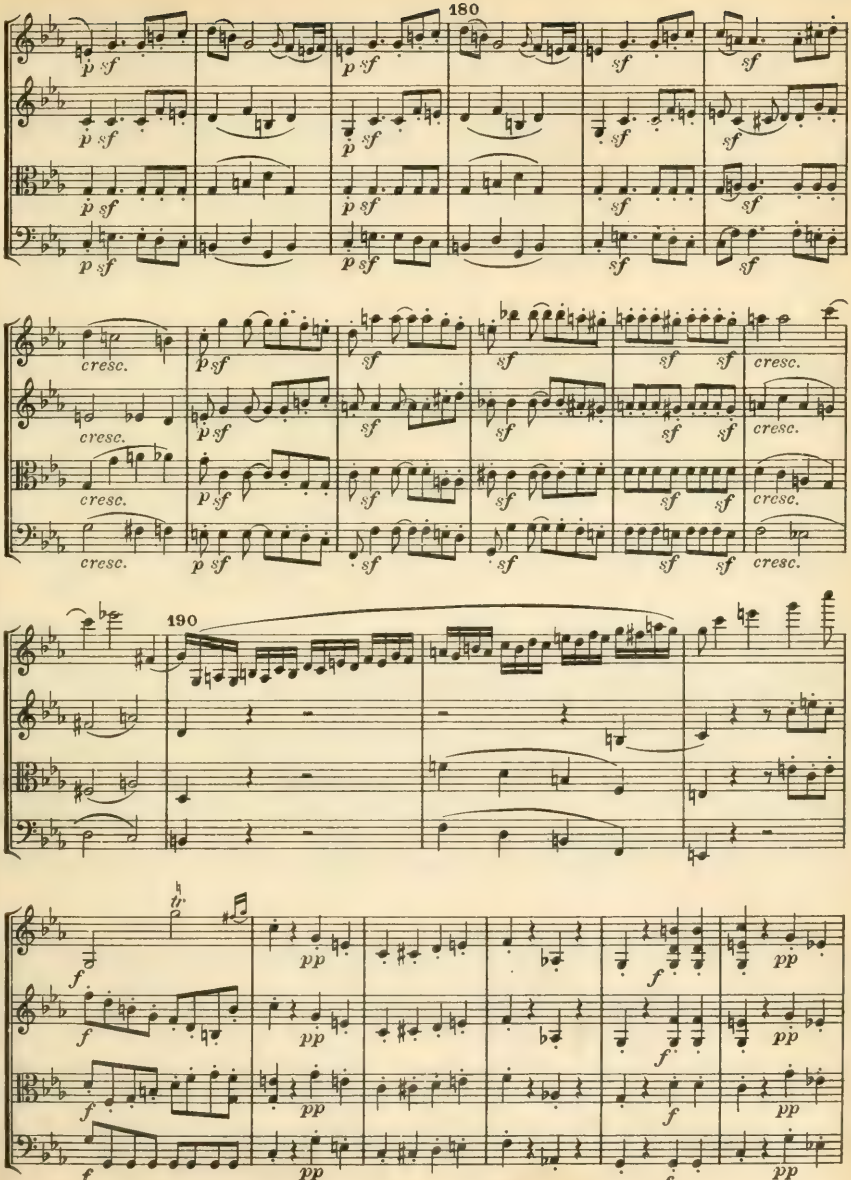
cresc.
f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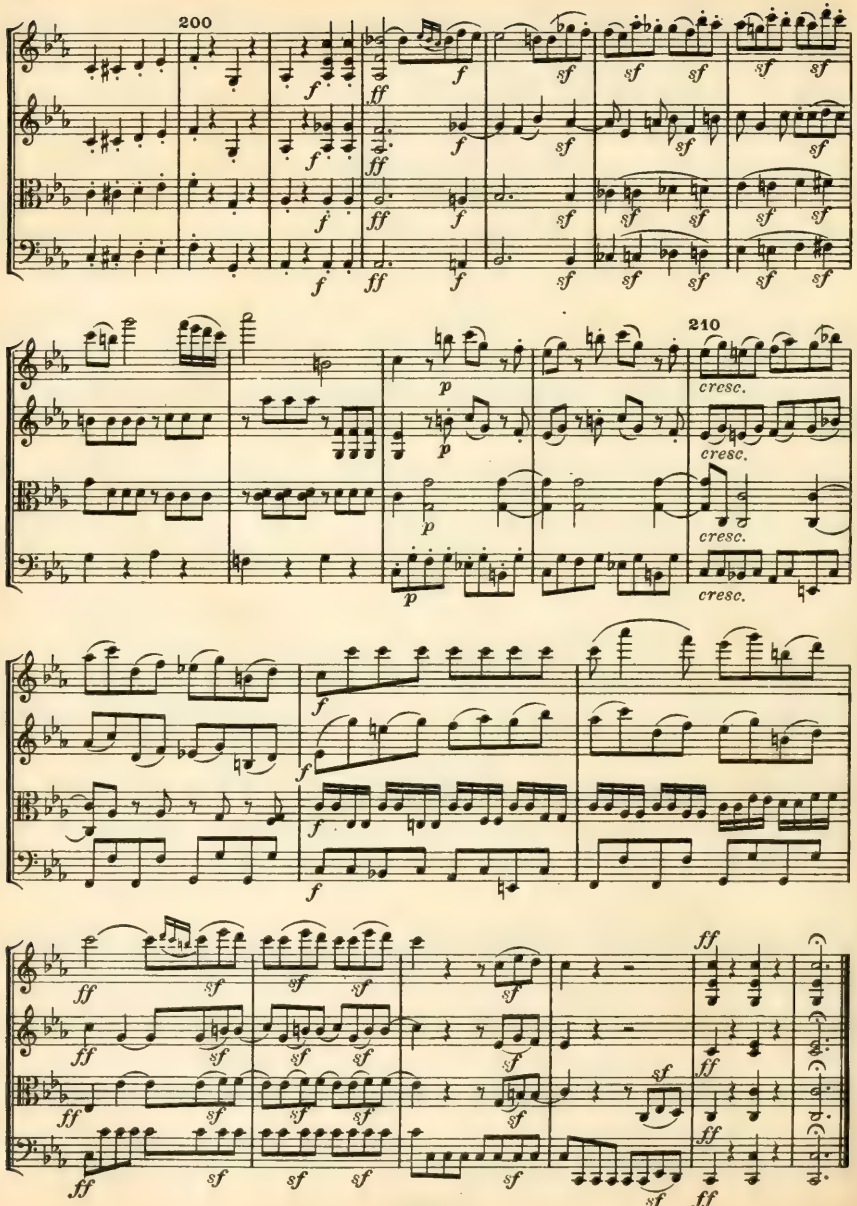
cresc.
tr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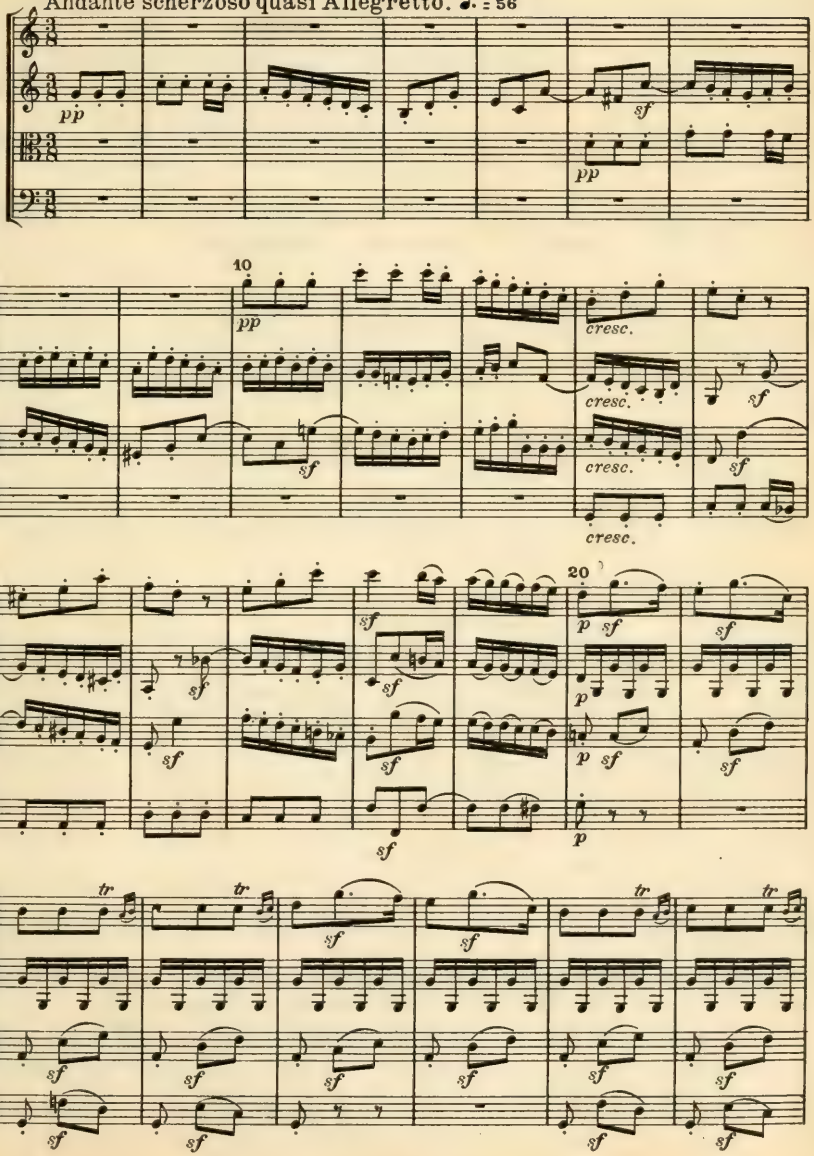
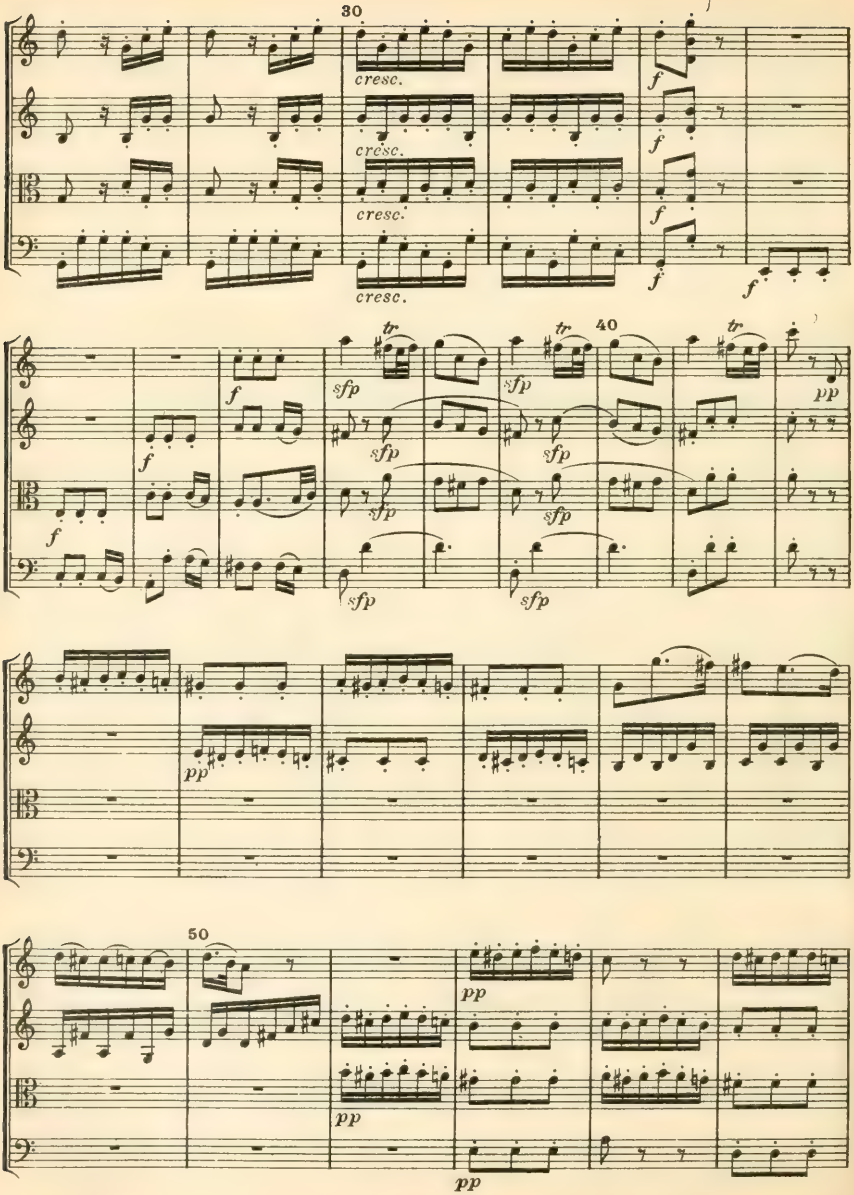
210
cresc.
cresc.
cresc.
cresc.

Scherzo.

Andante scherzoso quasi Allegretto. ♩. = 56

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cresc.
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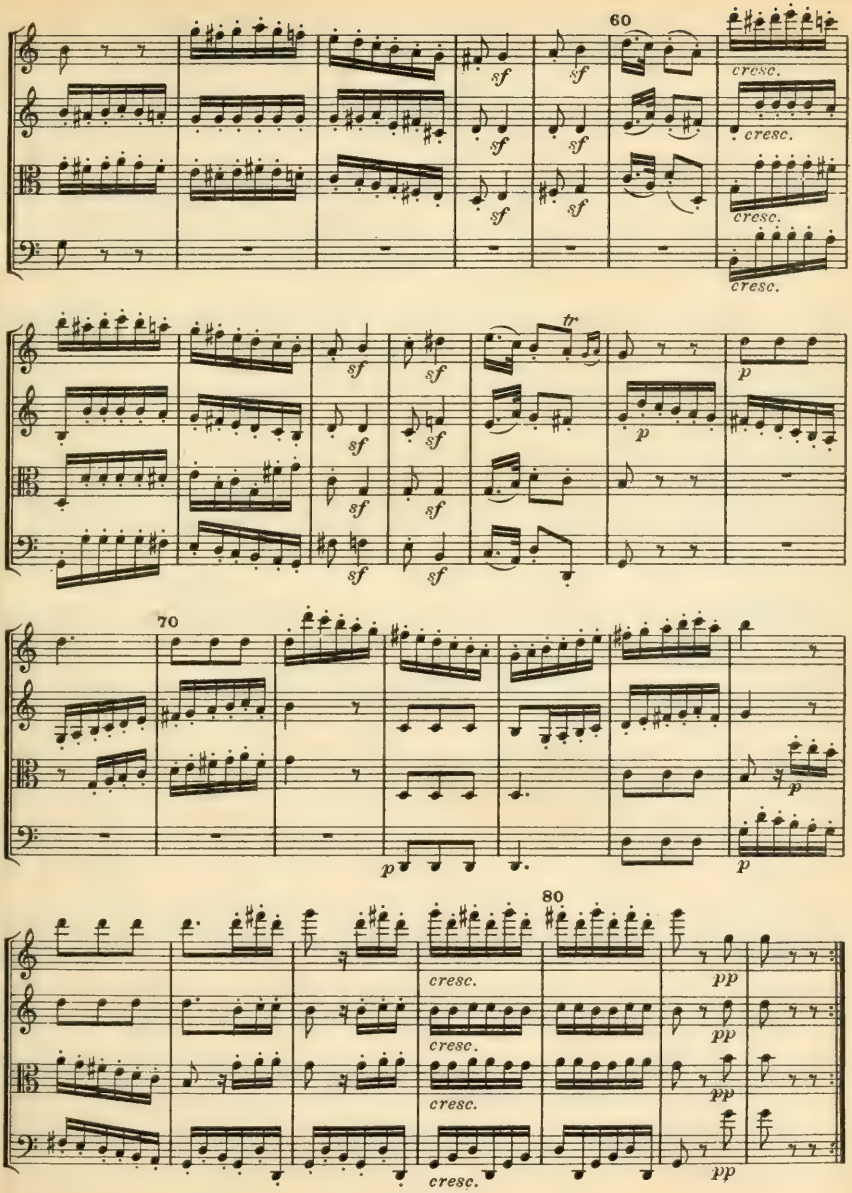
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cresc.
sf
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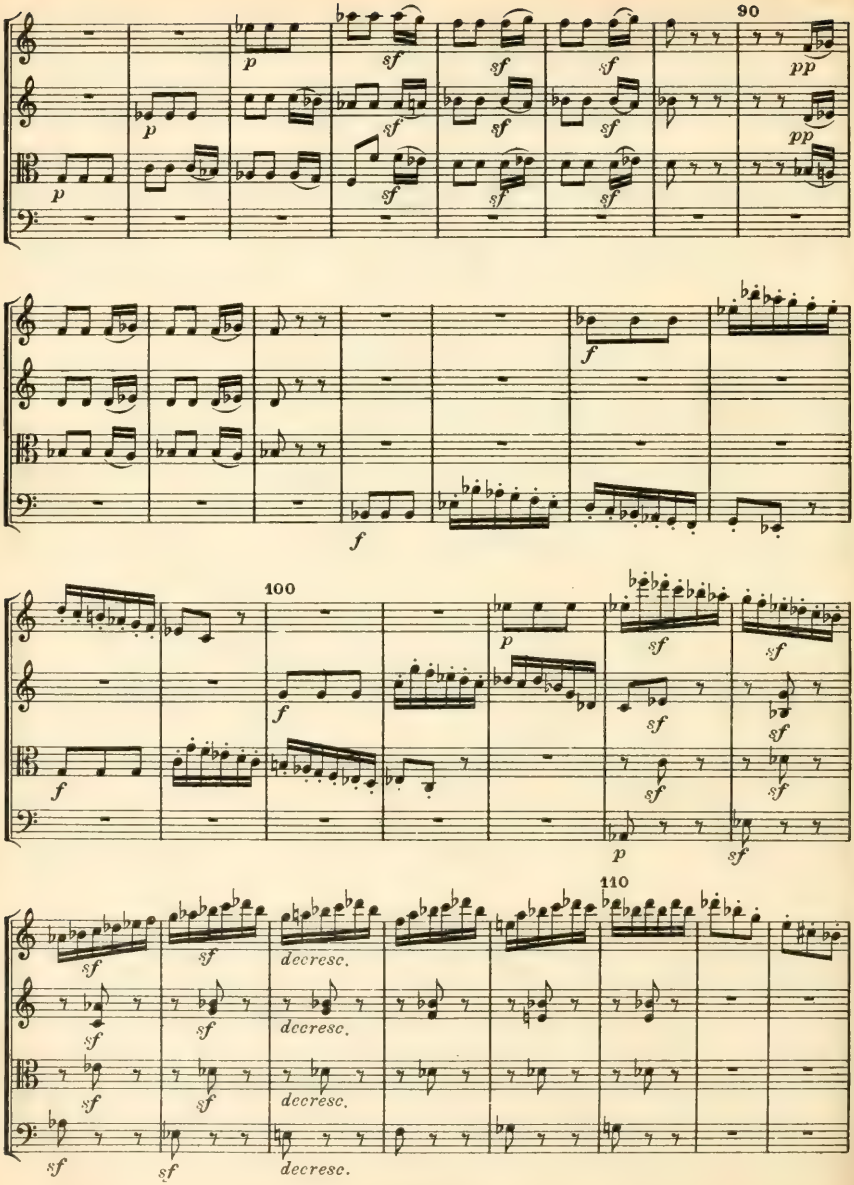
E. E. 1119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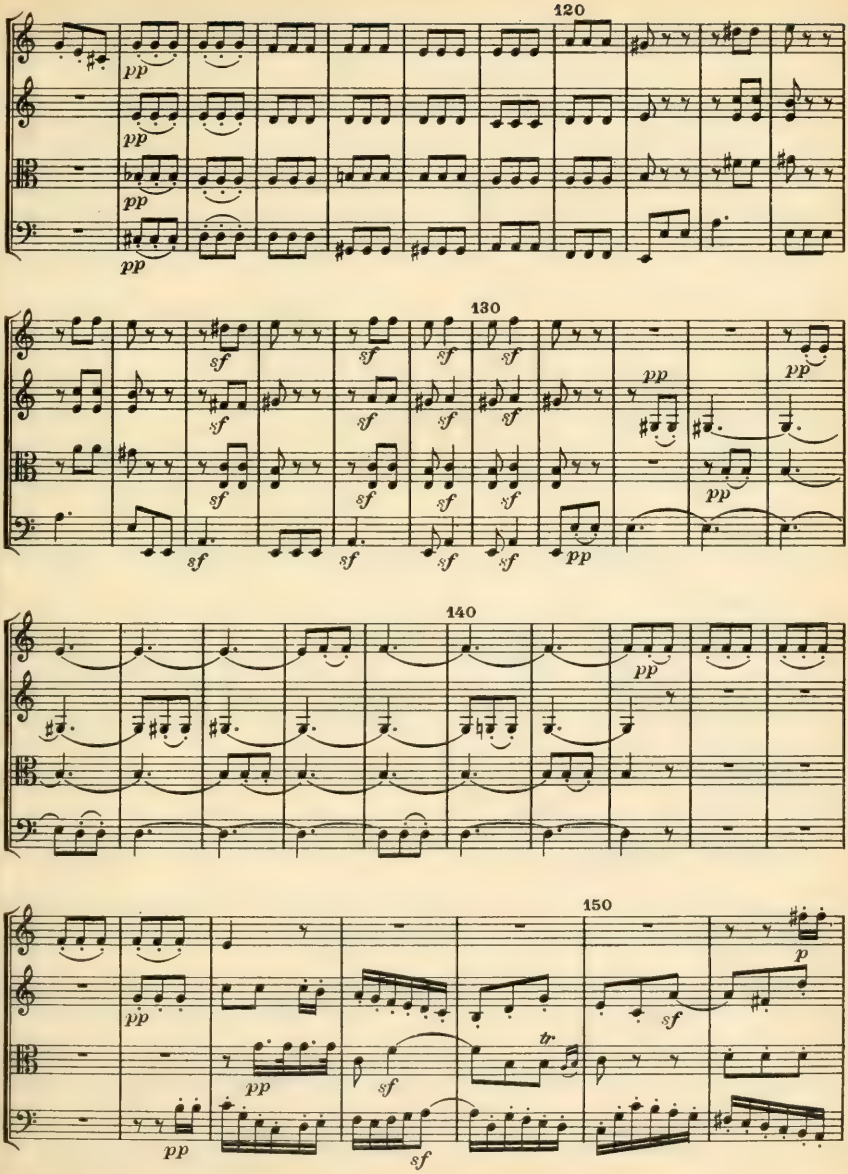
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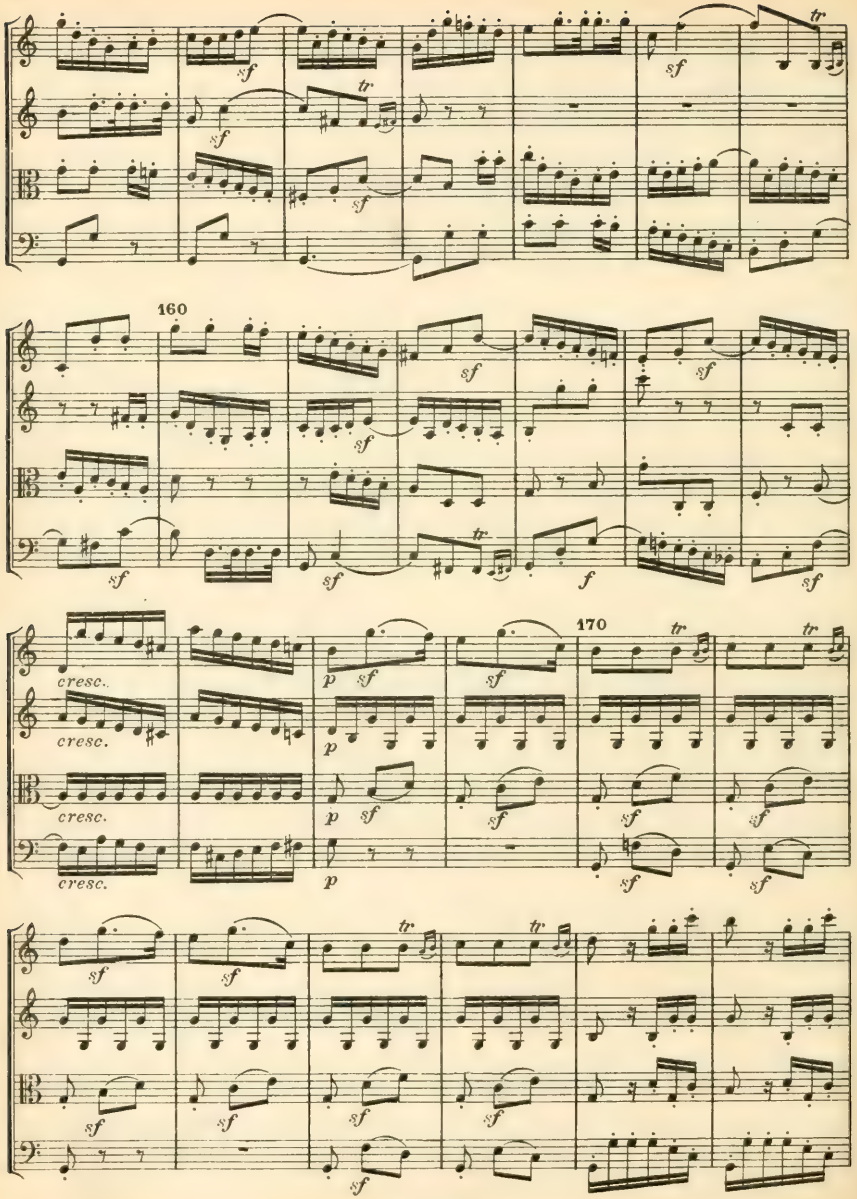
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170
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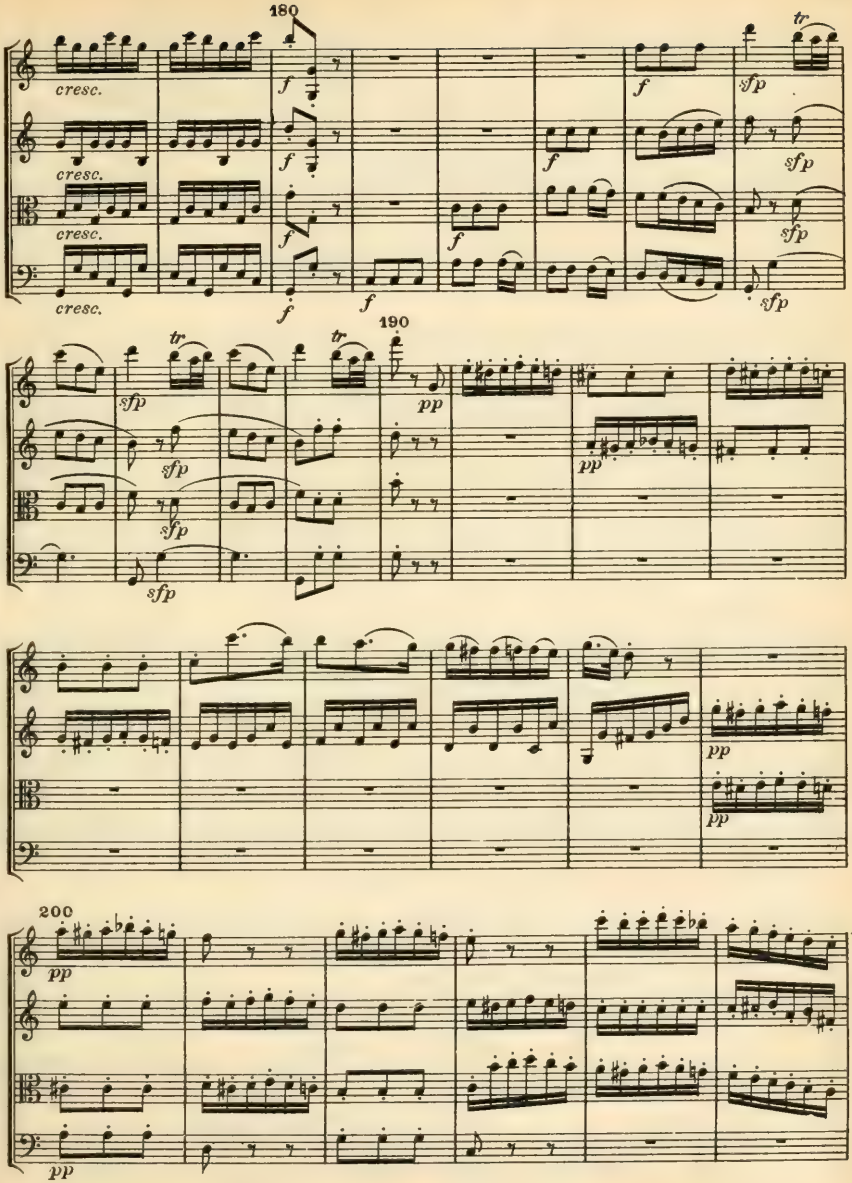
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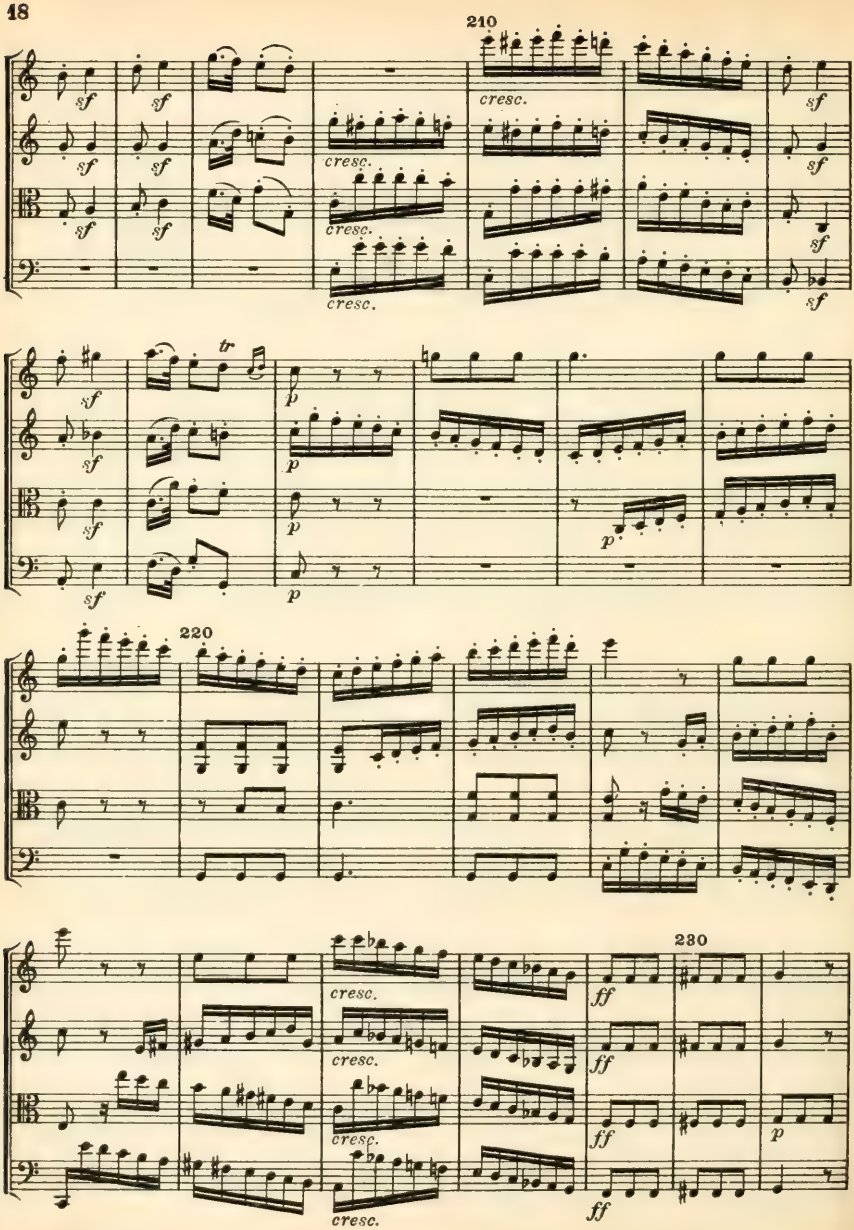
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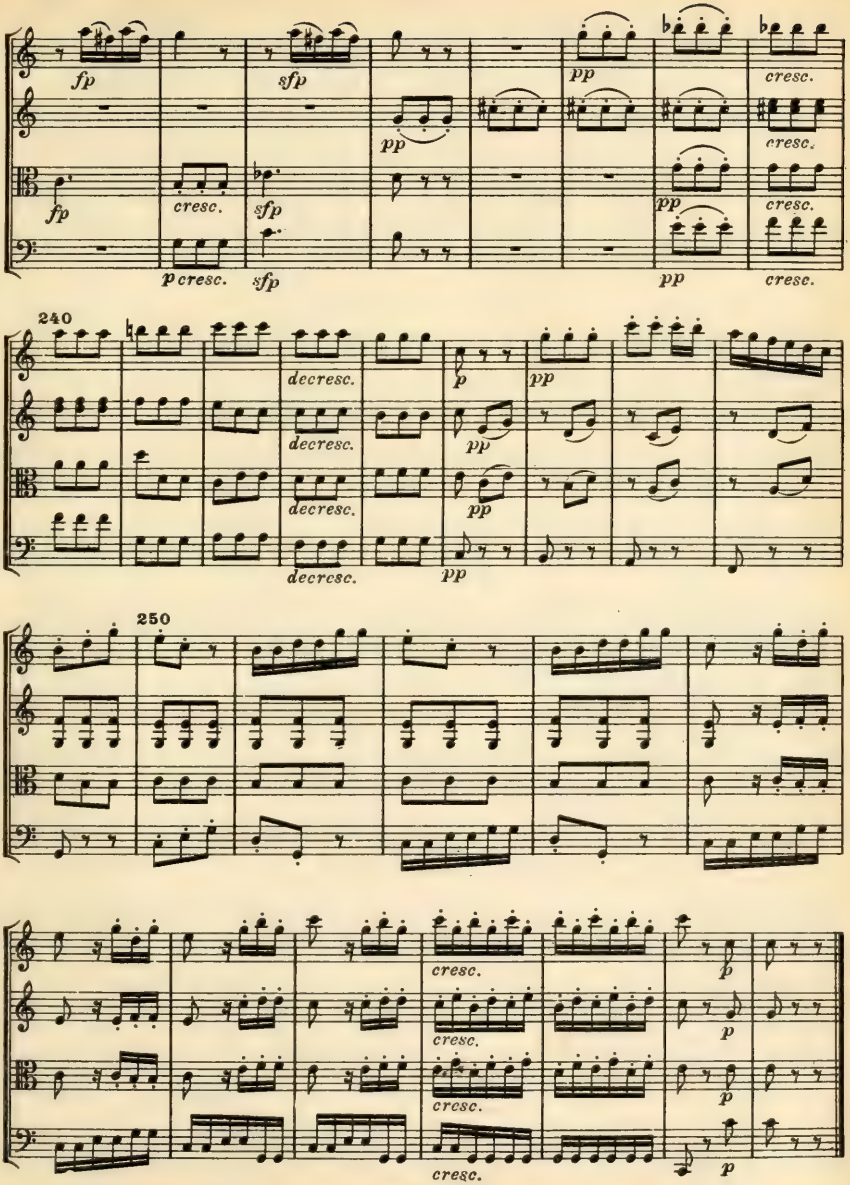
p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p
pp
decresc.
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decresc.
pp
decresc.
pp
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cresc.
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cresc.
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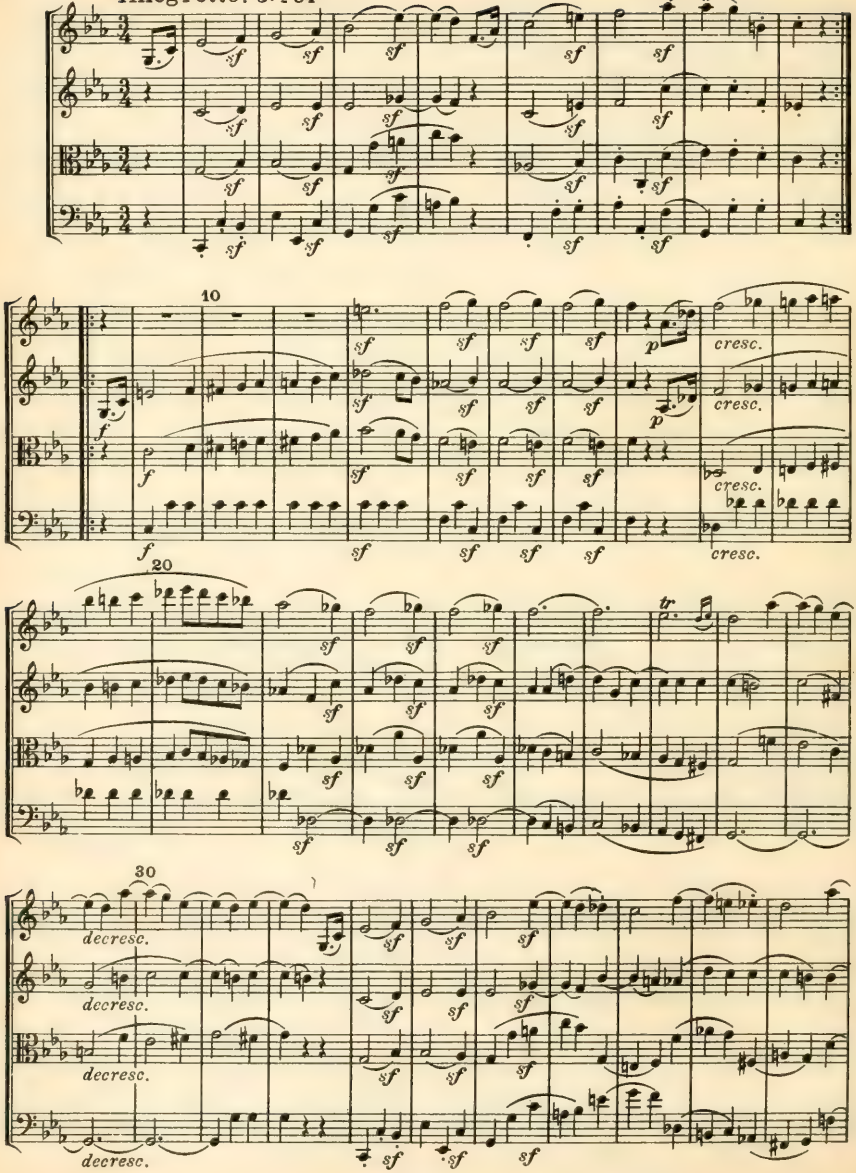
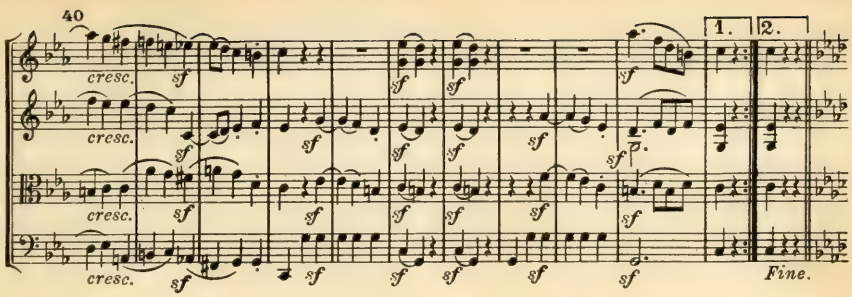
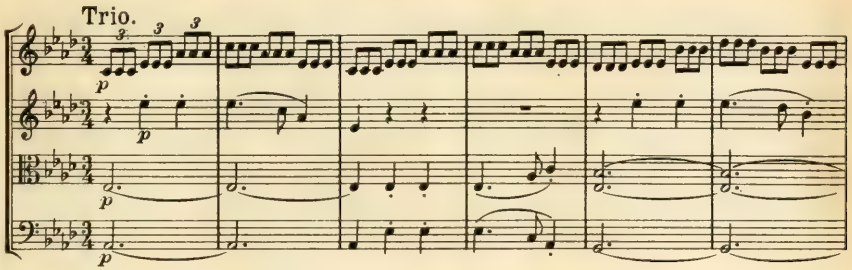
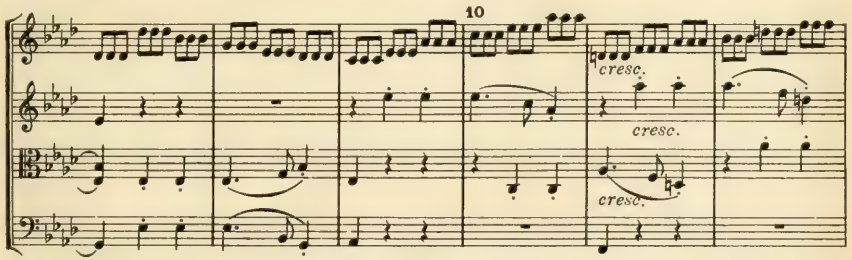
cresc.
p

Menuetto.
Allegretto. ♩. = 84




40
cresc.
sf
1.
2.
Fine.


Trio.
p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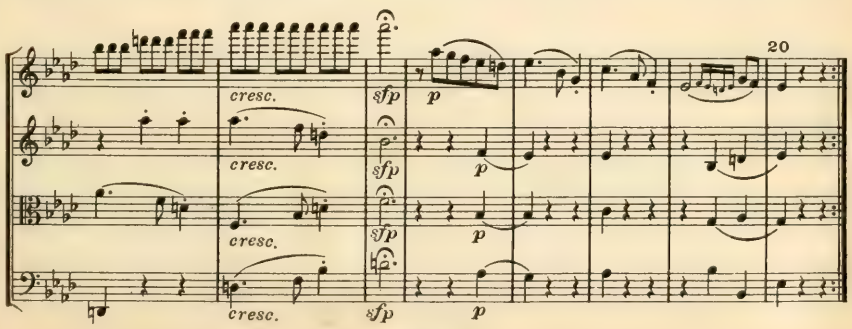
cresc.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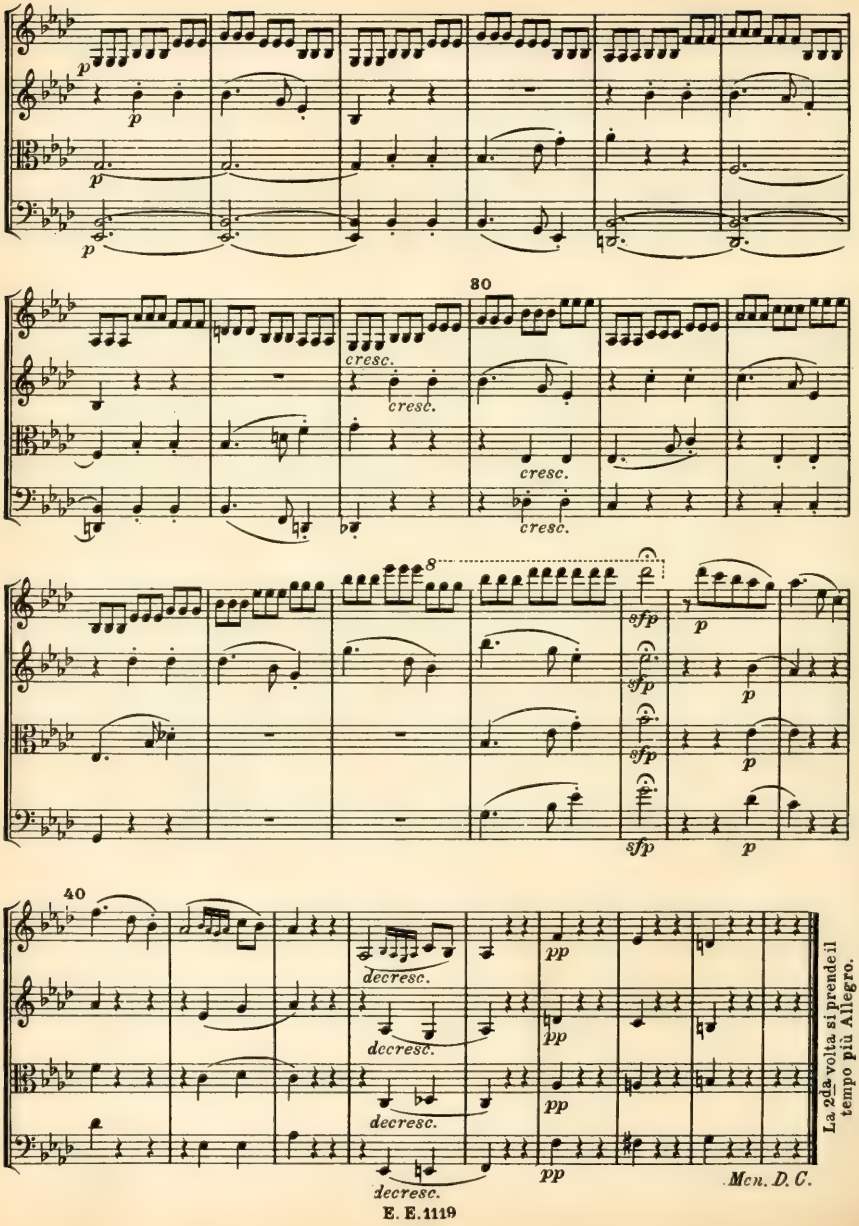
cresc.
sfp
p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p
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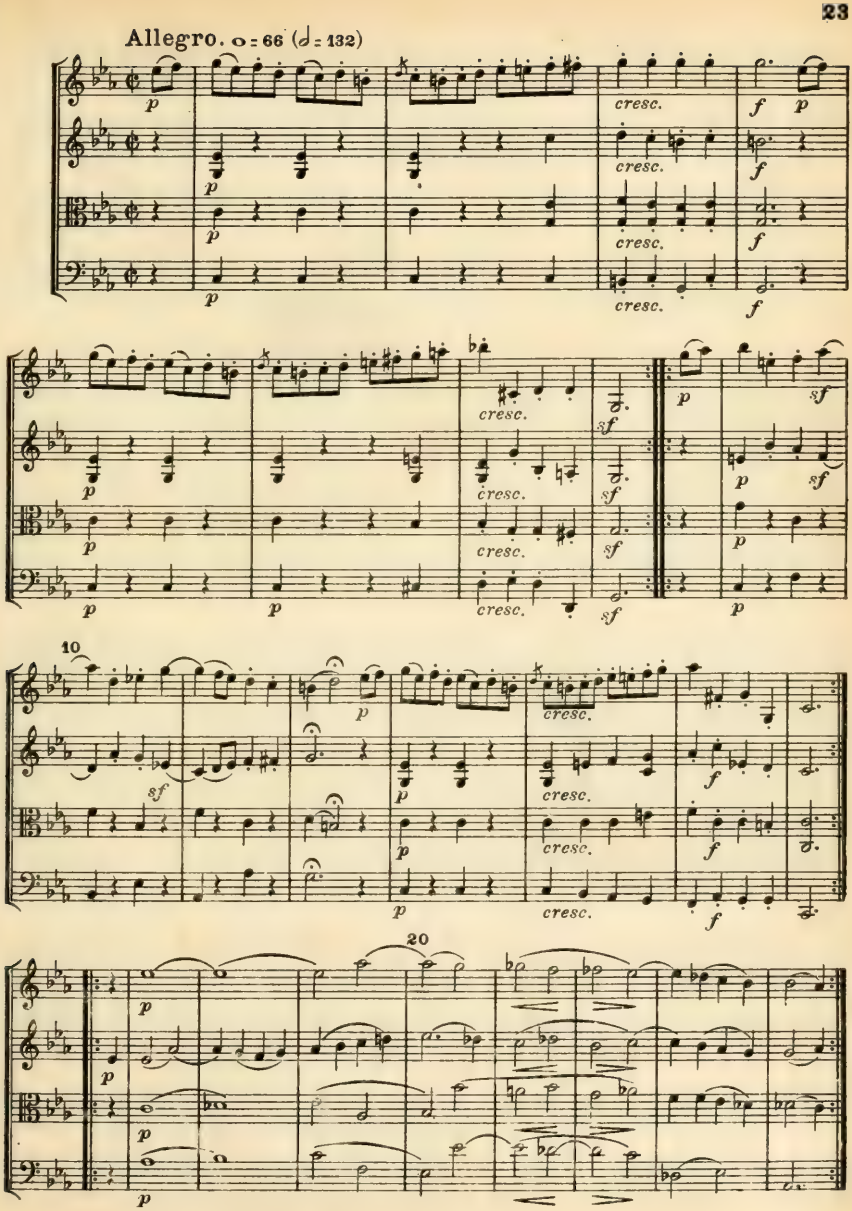
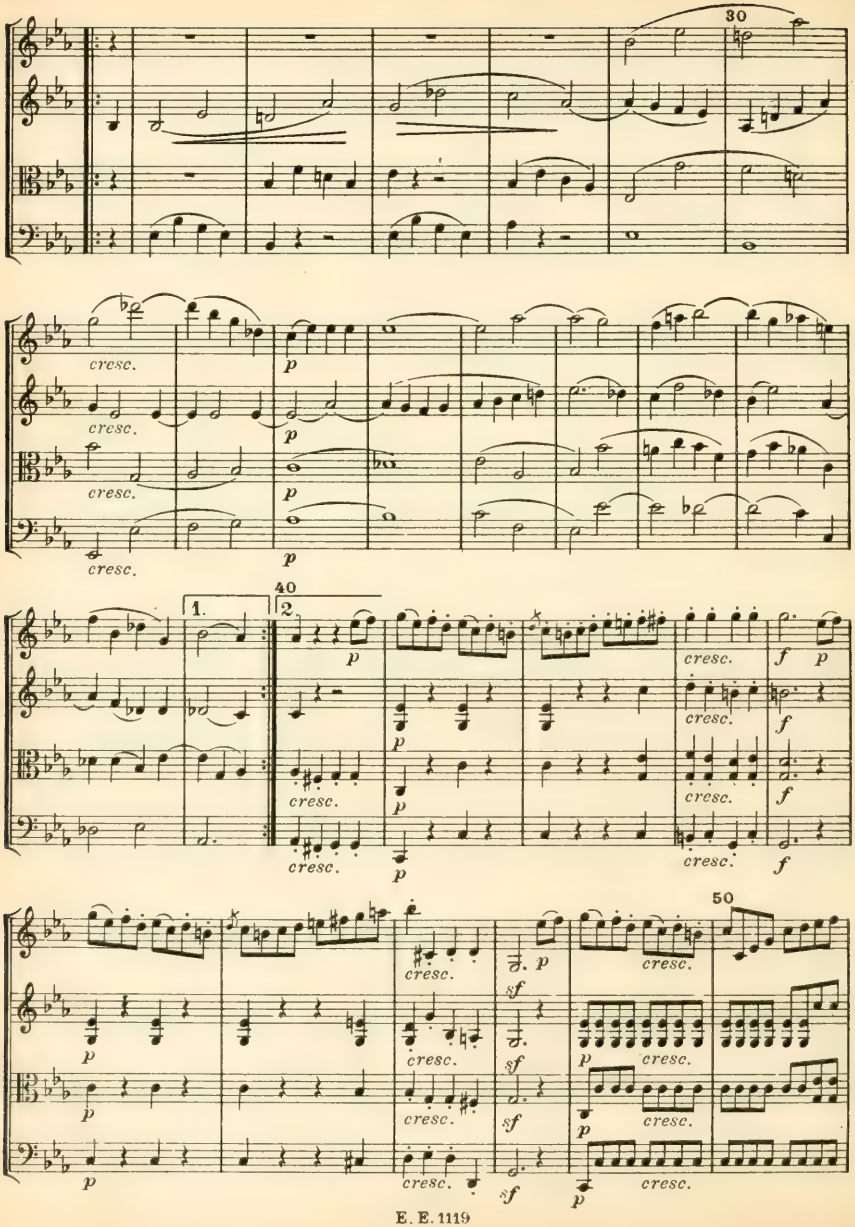
cresc.
cresc.
cresc.
cresc.
8
sfp
sfp
sfp
sfp
p
p
p
40
decresc.
decresc.
decresc.
decresc.
pp
pp
pp
pp
La 2da volta si prende il tempo più Allegro.
Men. D. C.


Allegro. ♩ = 66 (𝅗𝅥 = 132)
10
20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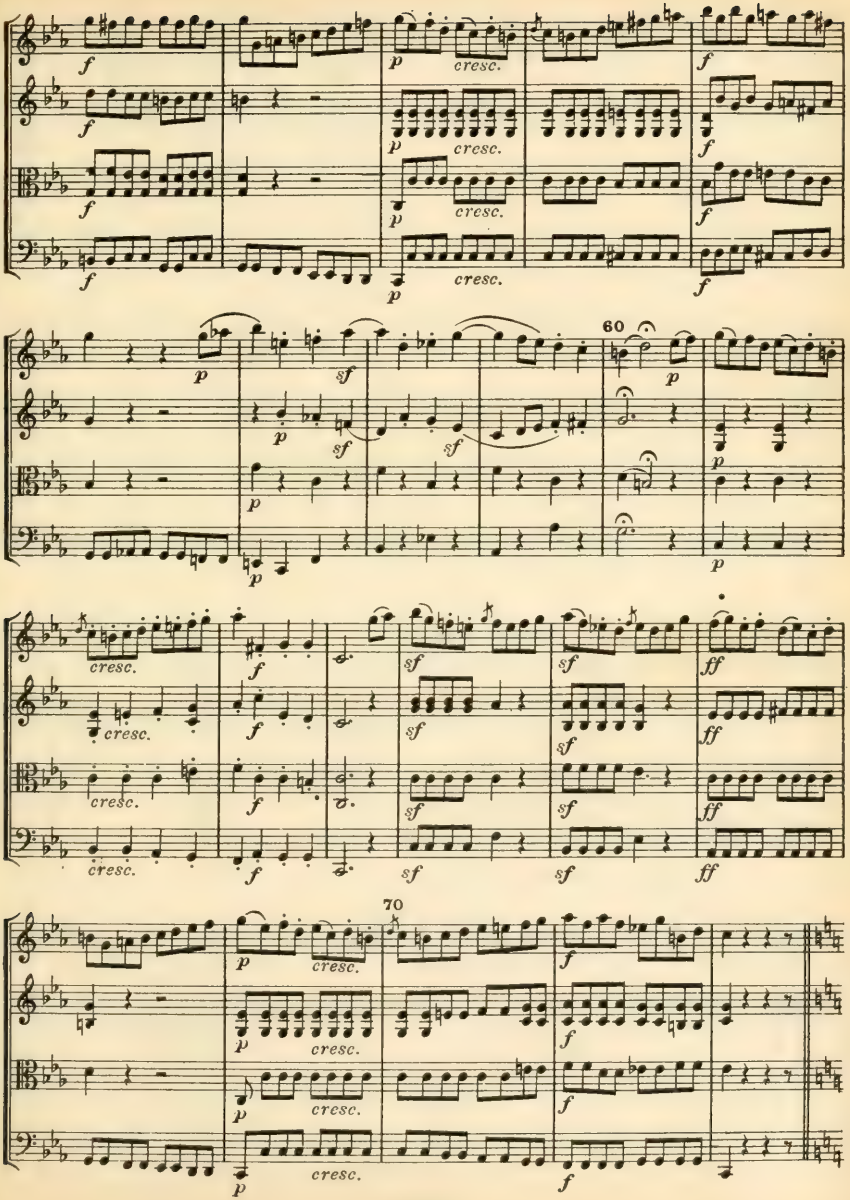
cresc.
p
40
1.
2.
50
sf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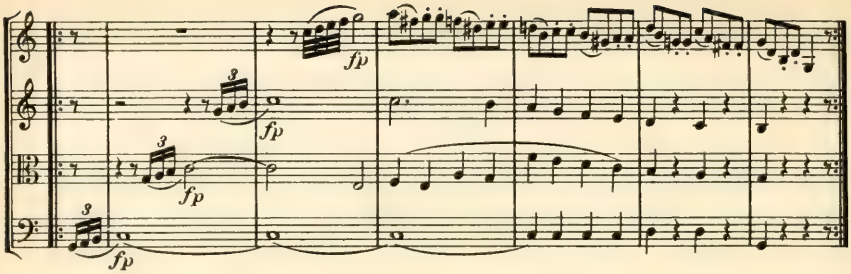
fp
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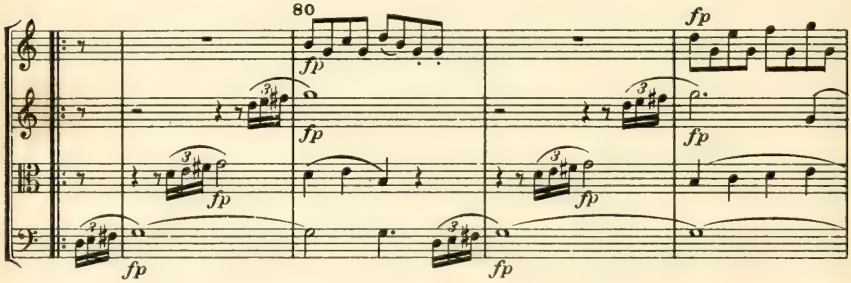
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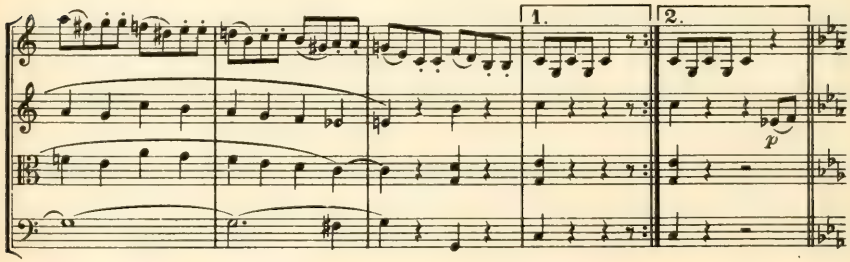
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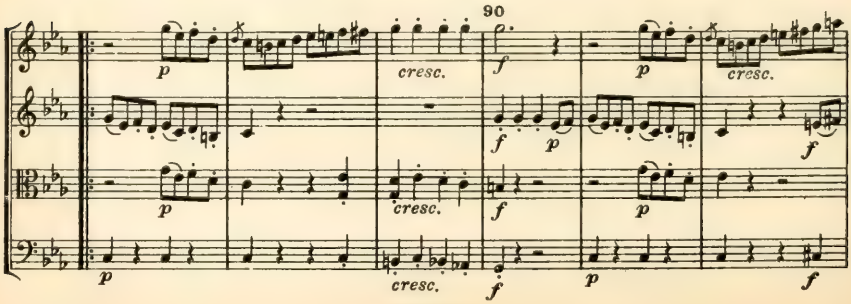
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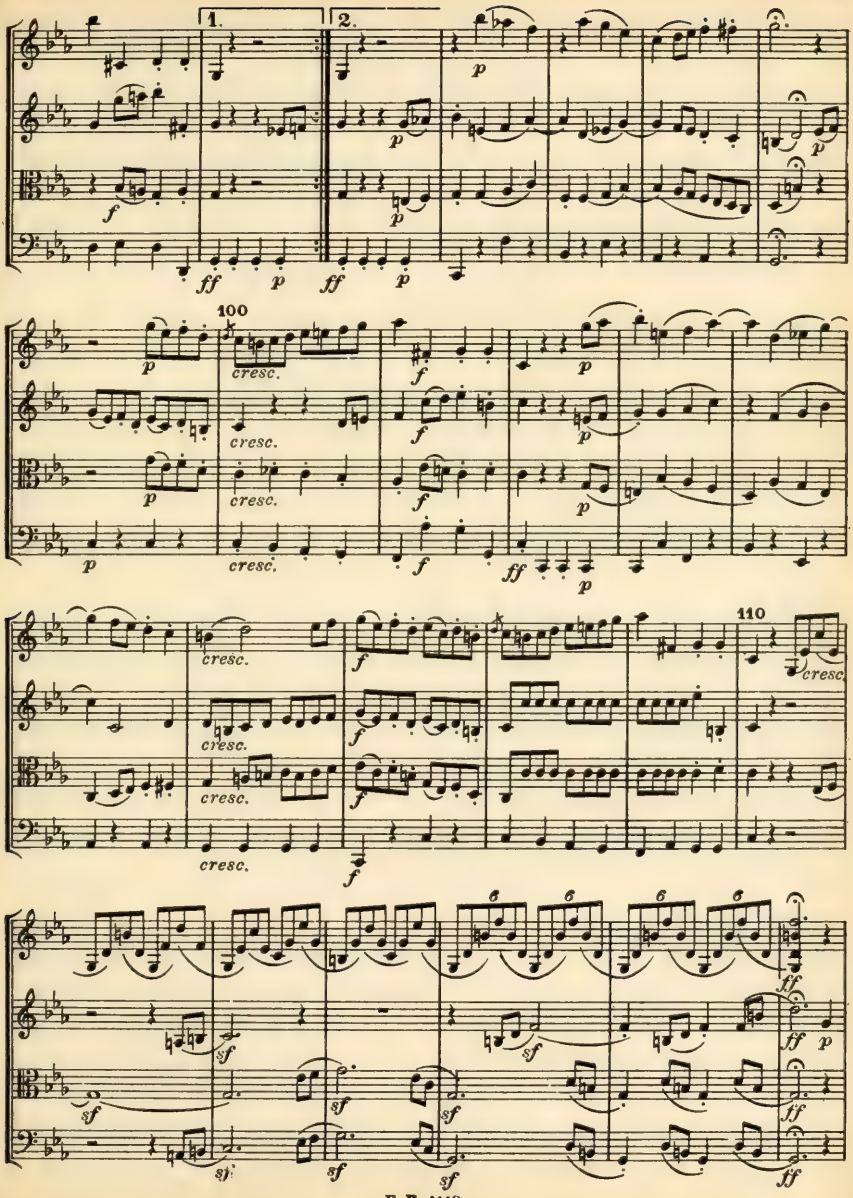
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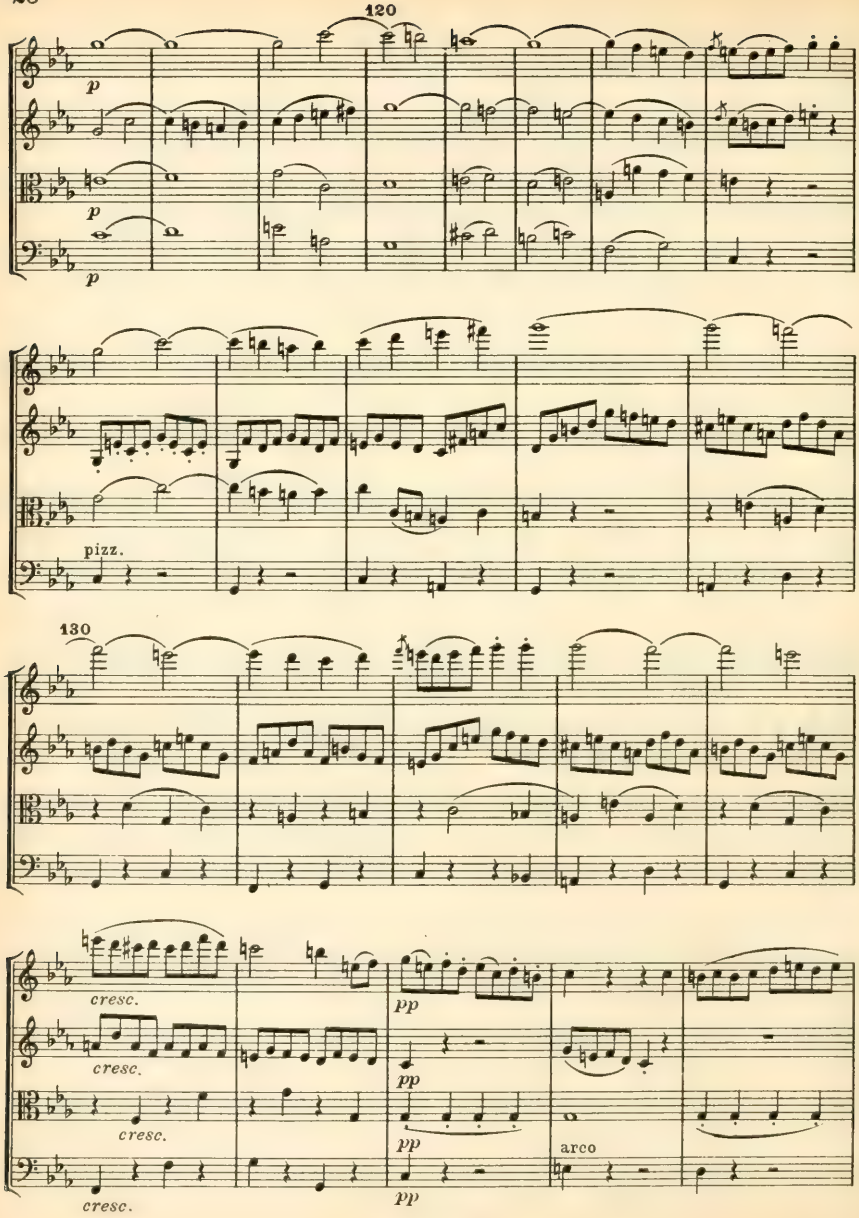
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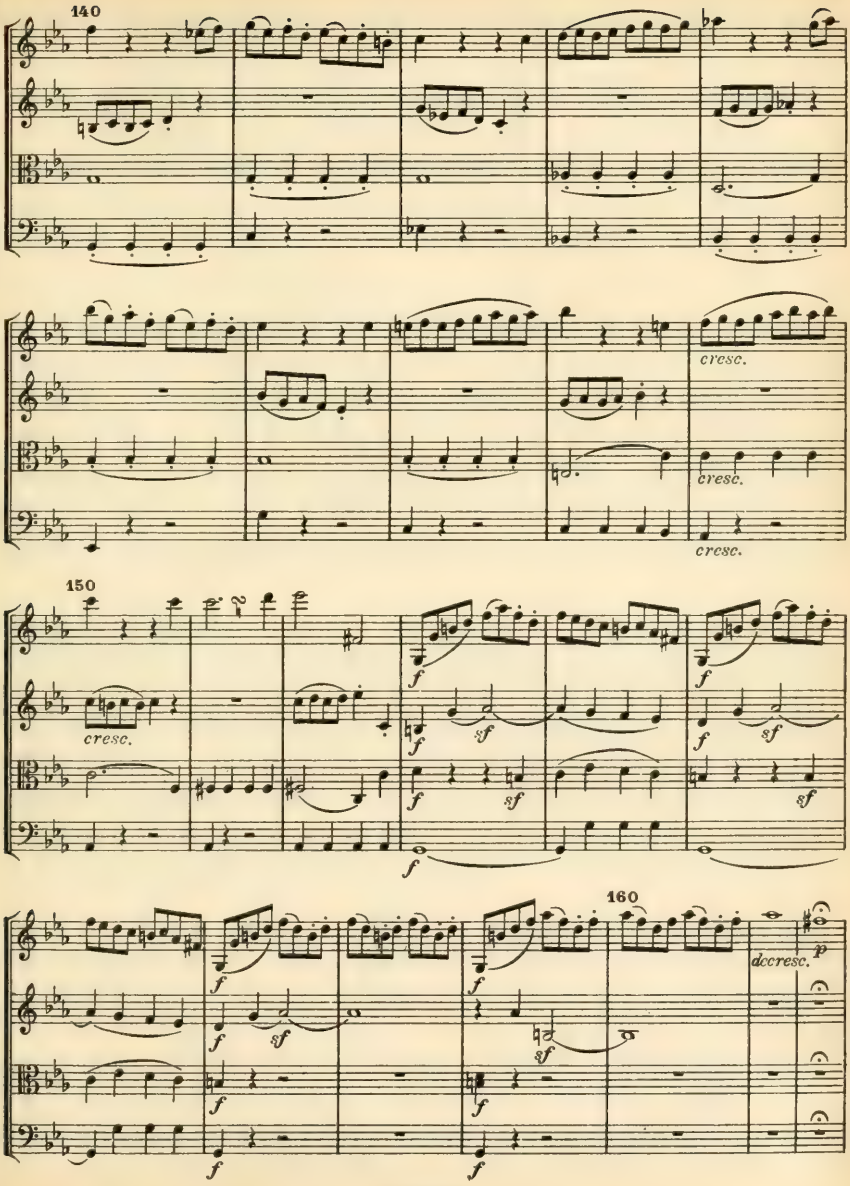
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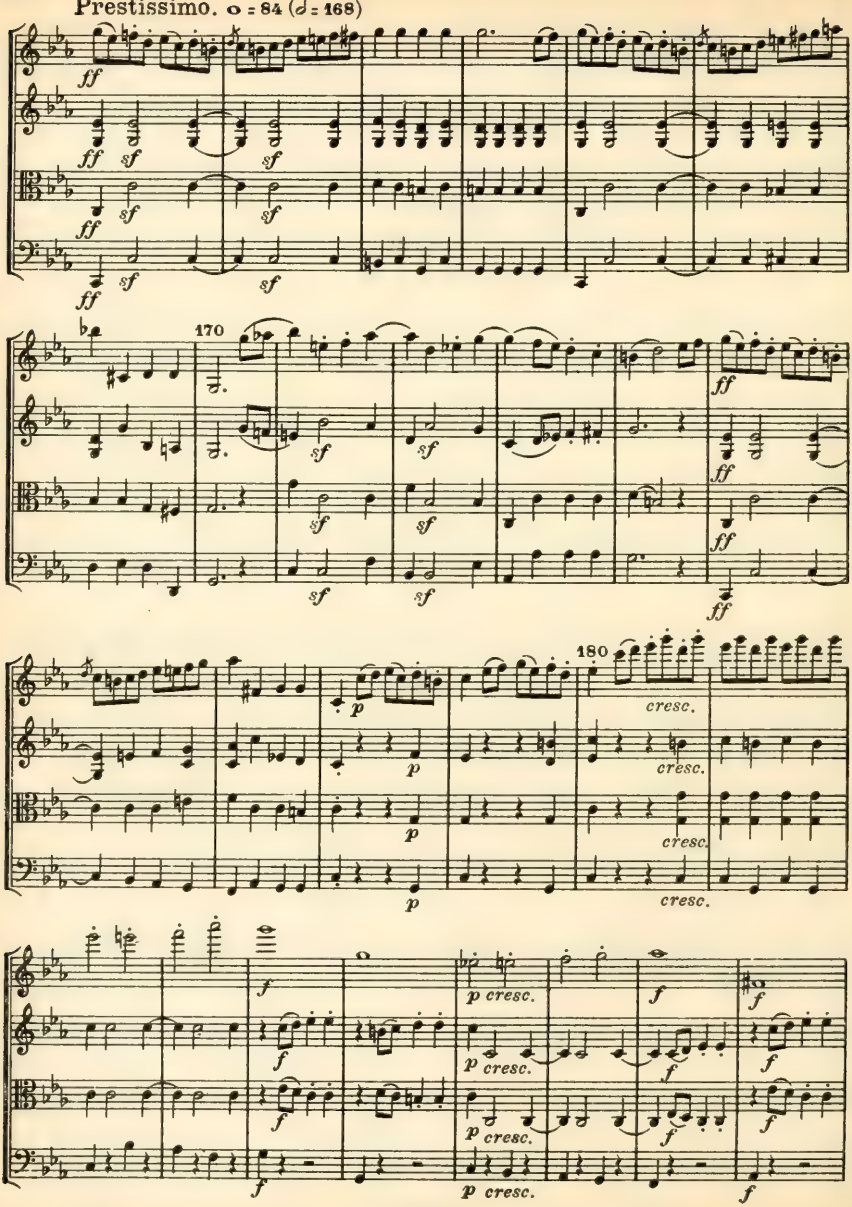
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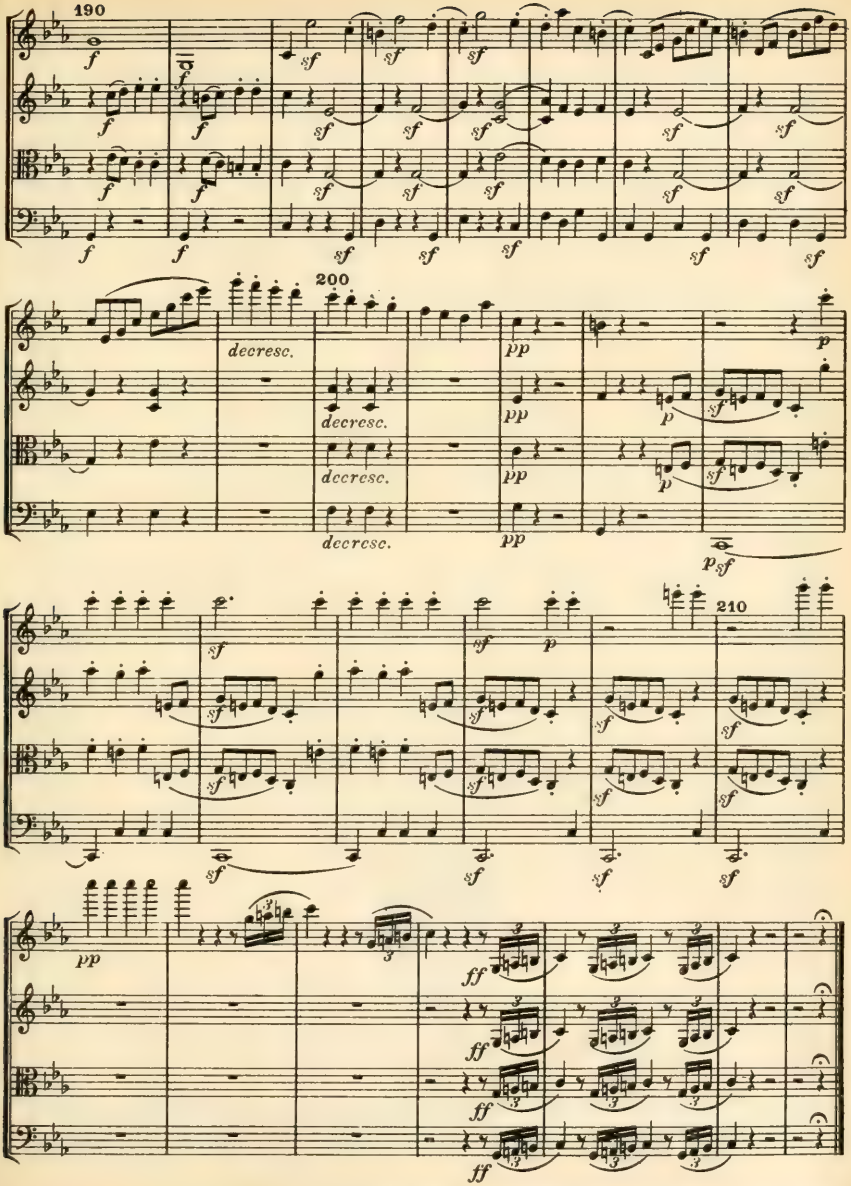

E. E. 1119 Stich und Druck von C. G. Röder G. m. b. H., Leipzig.

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 5

A dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 5

Nach dem Autograph revidiert
und mit Einführung versehen von
WILHELM ALTMANN

Komponiert zwischen 1798 und 1800

Ernst Eulenburg, Leipzig

20

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No. 159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No. 3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten

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Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

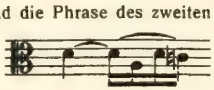
April 1911 bzw. Februar 1930.

Wilh. Altmann

Varianten

1. In der dritten Variation des III. Satzes (Andante cantabile) ist der Schlußtakt der e r s t e n Periode in allen Ausgaben in der Viola bisher falsch gedruckt; nur beim ersten Mal gehört das letzte Achtel als Auftakt zu der melodischen Phrase

während die Phrase des zweiten Teils



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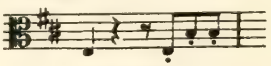
2. Im Schlußsatz findet sich im Takt 96 im andern bei Heckel, Mannheim, und natürlich infolgedessen auch in der kritischen Gesamtausgabe von B. & H. (nicht bei Holle-Liszt, nicht bei Joachim-Moser) in der Violastimme das vom vorhergehenden Takte gebundene a als $\overline{c.}$ — Natürlich muß es, gleichviel ob Stichfehler oder Ergebnis einer „kritischen" Untersuchung, auf jeden Fall a heißen. (Dugge.)

3. Im Takt 280 ist in der Violastimme dem mit einem Stichfehler der 2. Mollo'schen Ausgabe (der auch Heckel [Mannheim], Holle-Liszt und Litolff folgen) übereinstimmenden kritischen Resultat der Breitkopf & Härtelschen Ausgabe



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vorzuziehen, die auch Joachim-Moser von Dugge adoptiert haben.

Wilh. Altmann

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April 1911 bzw. Februar 1930.

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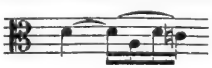

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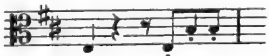

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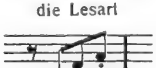


vorzuziehen, die auch Joachim-Moser von Dugge adoptiert haben.

Wilh. Altmann

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

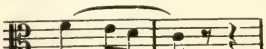
The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

April 1911.

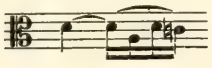
Wilh. Altmann

Alterations

1. In the third Variation of Movement III (Andante cantabile) there occurs in the last bar of the first period, a mistake in the Viola part, which until now has been copied into all the published Editions; only the first time, before the repeat, does the upbeat (quaver) occur as an opening to the melodic phrase:



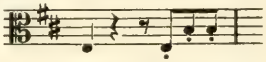
whilst the phrase of the second part:



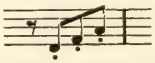
has no upbeat, which is clearly perceivable in the Violoncello part, and also by the changed form in the first part; (E). Röntgen ought therefore not to have added a fourth quaver (upbeat) into the last bar of the second period before the repeat.

2. In bar 96 of the last movement, there appears in the Viola part, the note of A, tied over from the bar before to the note of C♯. Of course the note must remain A whether it be found a misprint, or after a critical survey. (Dugge) in Heckel (Mannheim, and consequently also in the General-Edition of Breitkopf & Härtel, but not in the Holle-Liszt, and also not in the Joachim-Moser Edition.)

3. In bar 280 there occurs a misprint in the 2nd Edition of Mollo's*) and in consequence also in the Breitkopf Edition



the following is preferable:



and is also adopted in the Joachim-Moser Edition by Dugge.

Wilh. Altmann

*) Also occurring by Heckel (Mannheim), Holle-Liszt, and Litolff.

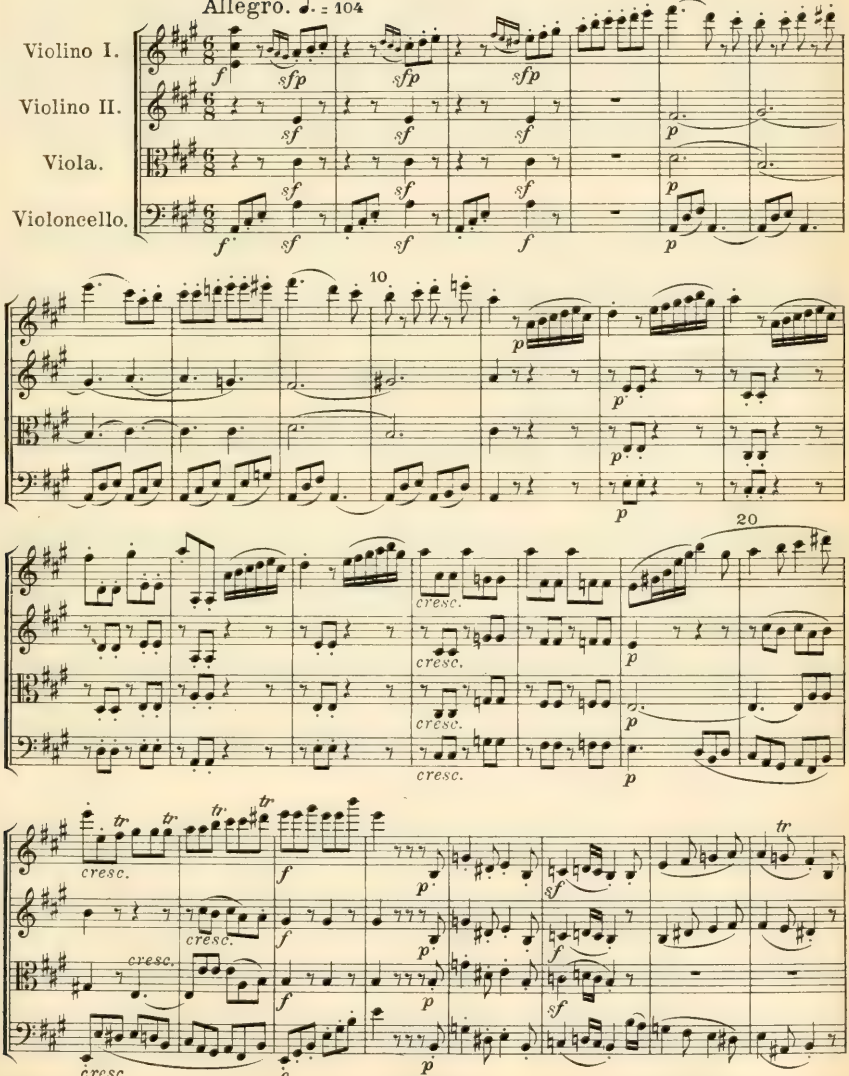
Quartett

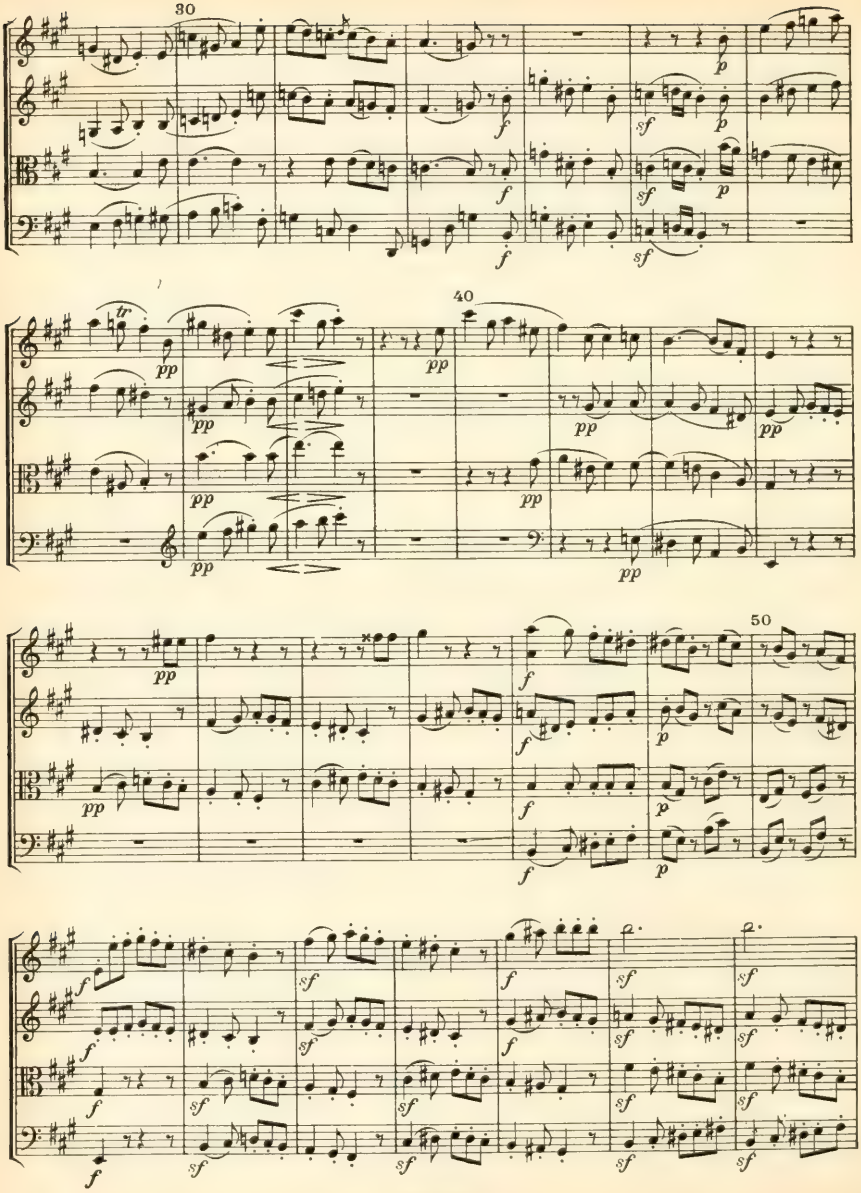
L. van Beethoven, Op. 18 № 5.
1770-1827

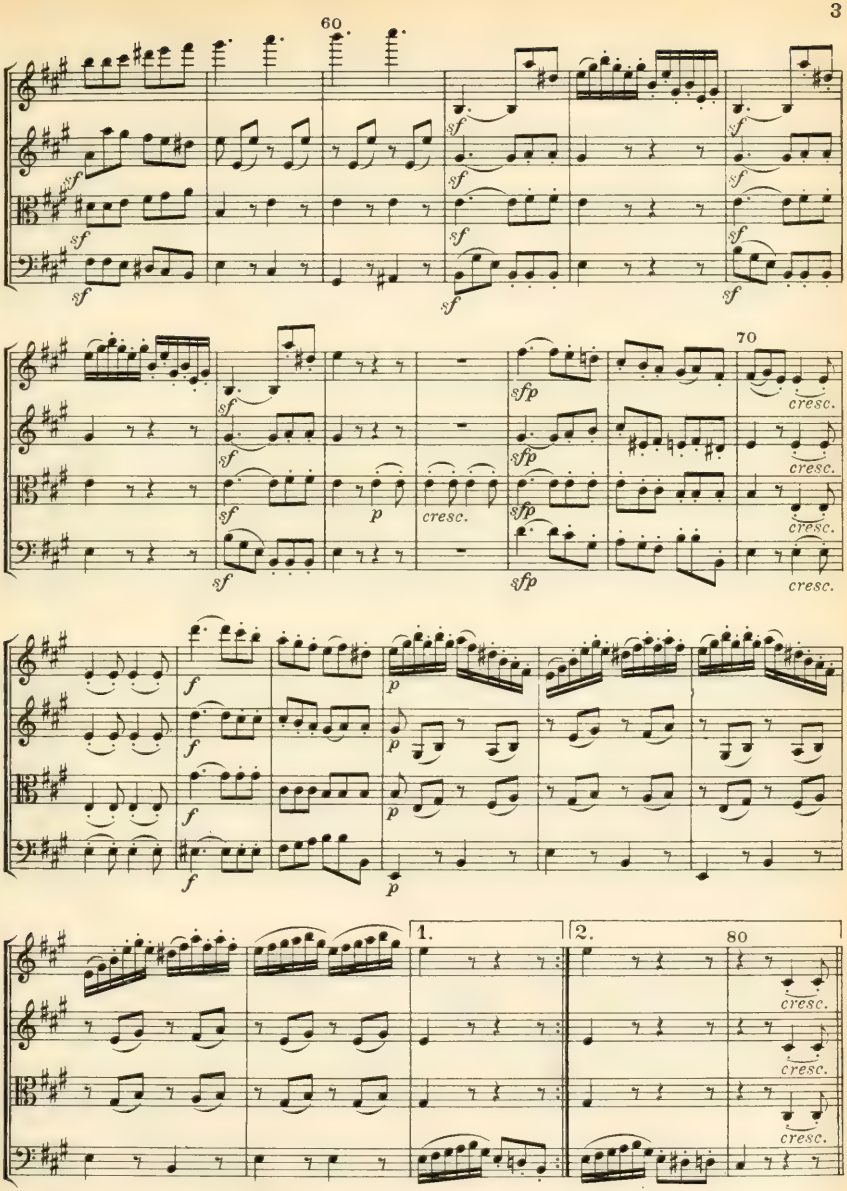
I

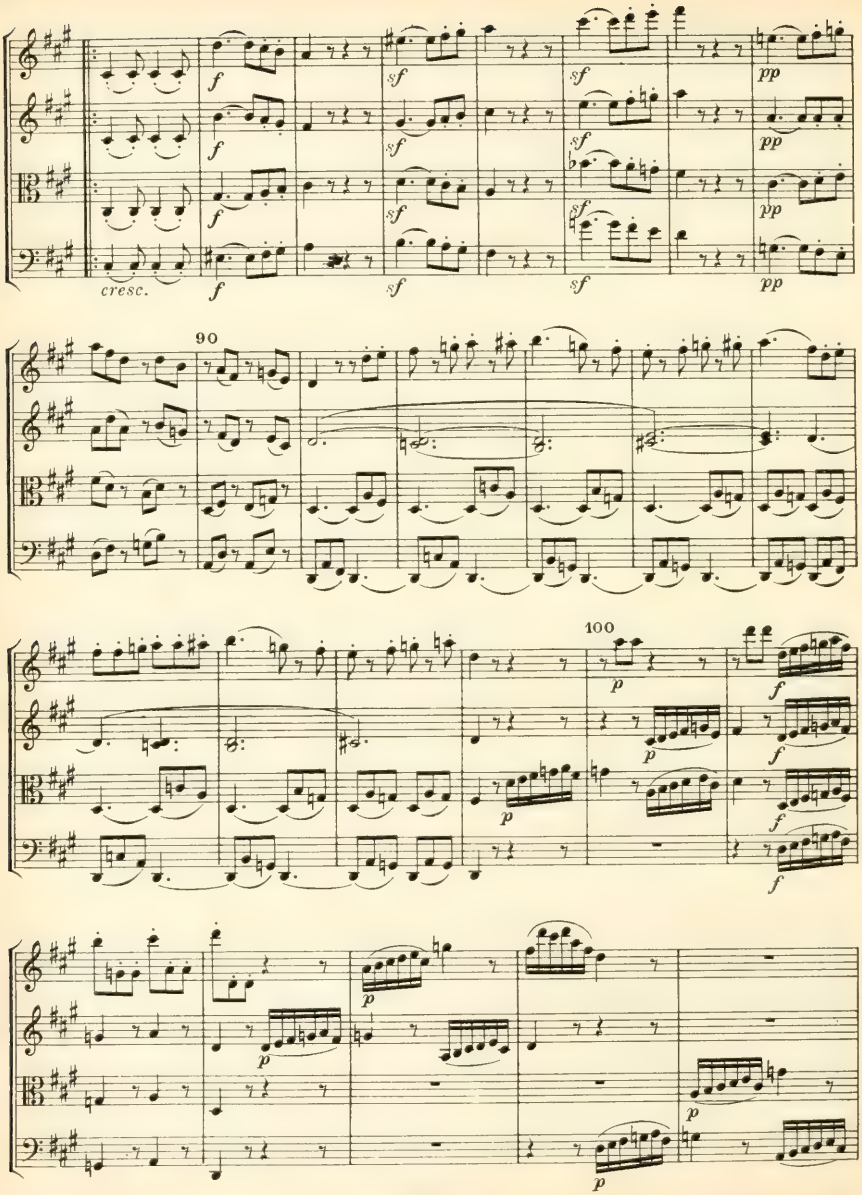
Allegro. ♩. = 104

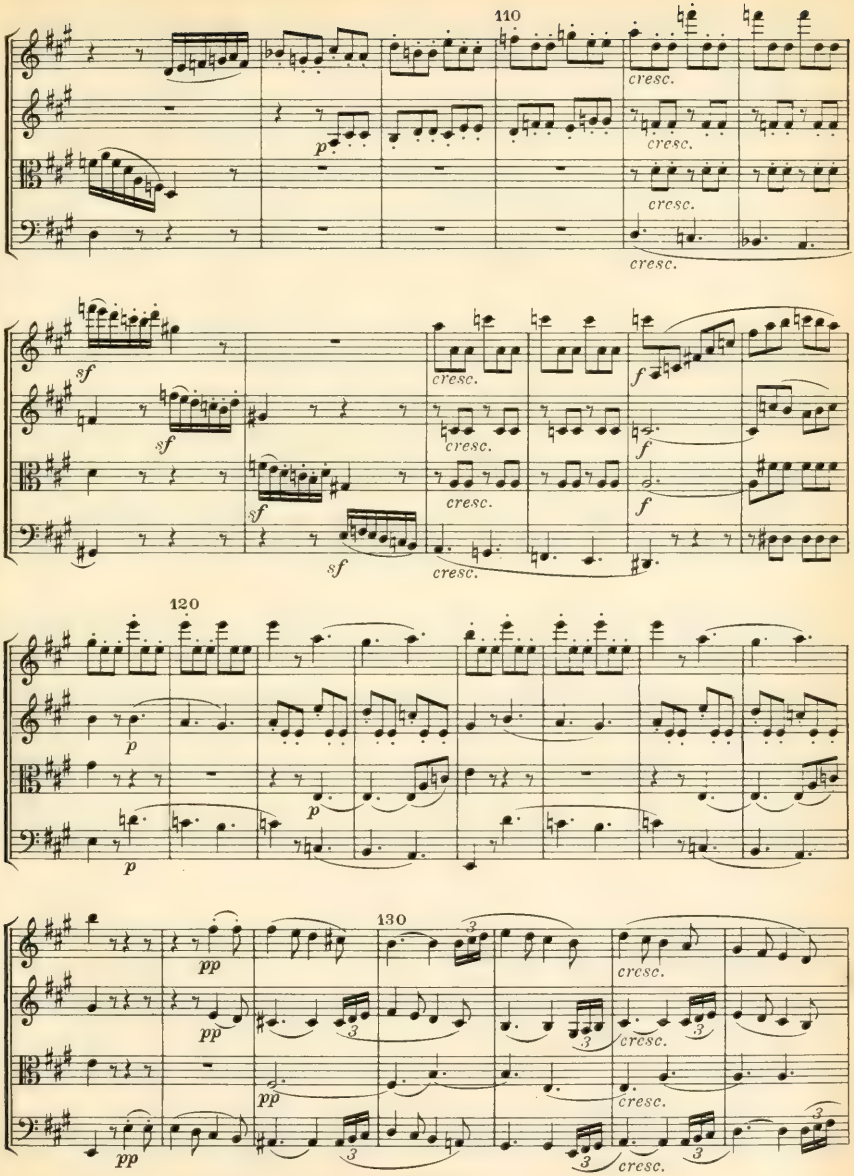
Violino I.
Violino II.
Viola.
Violoncello.

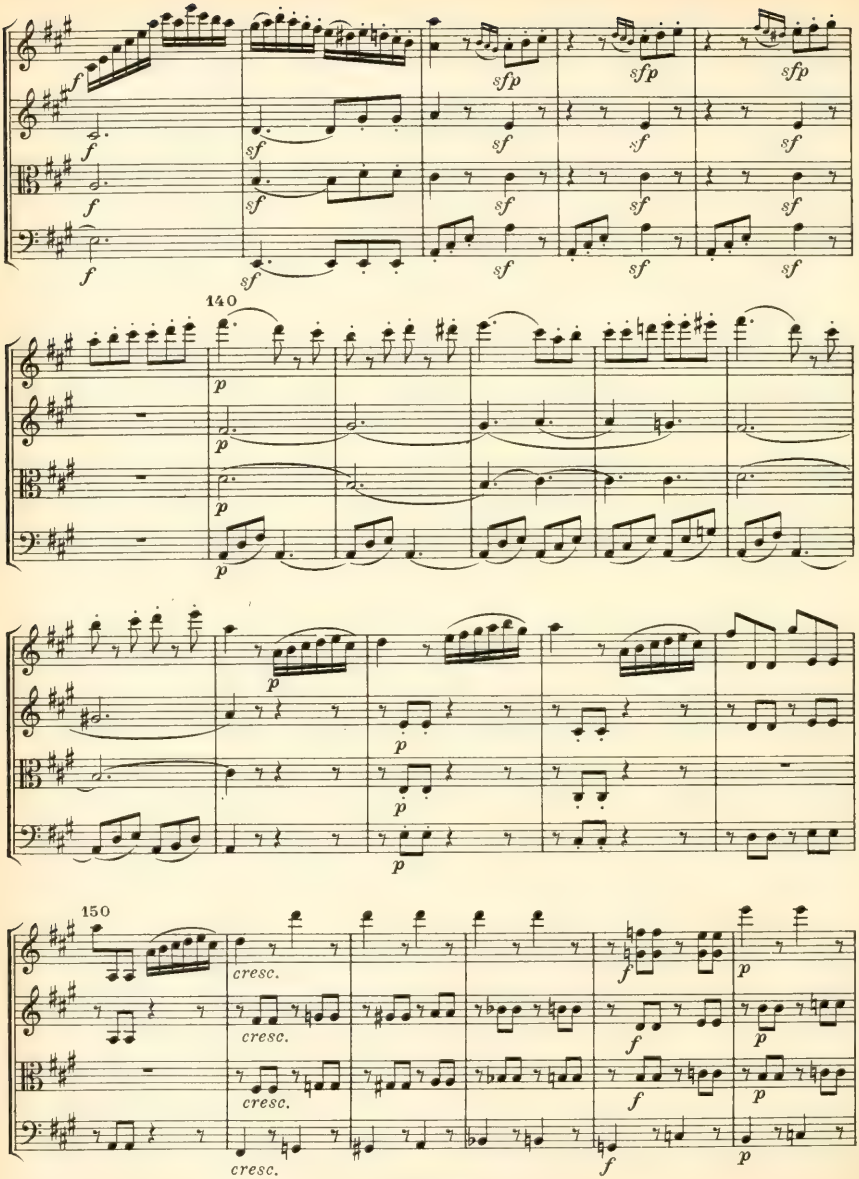


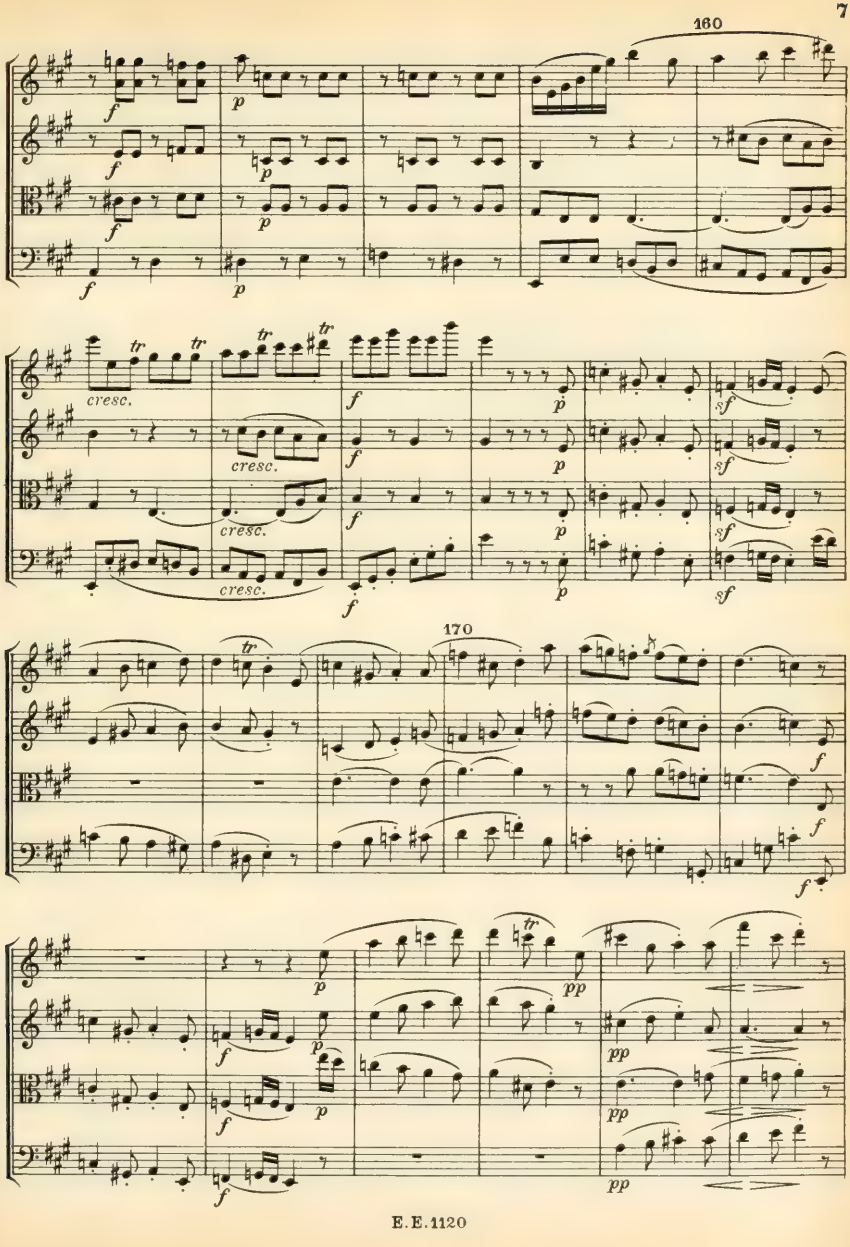

30
40
50

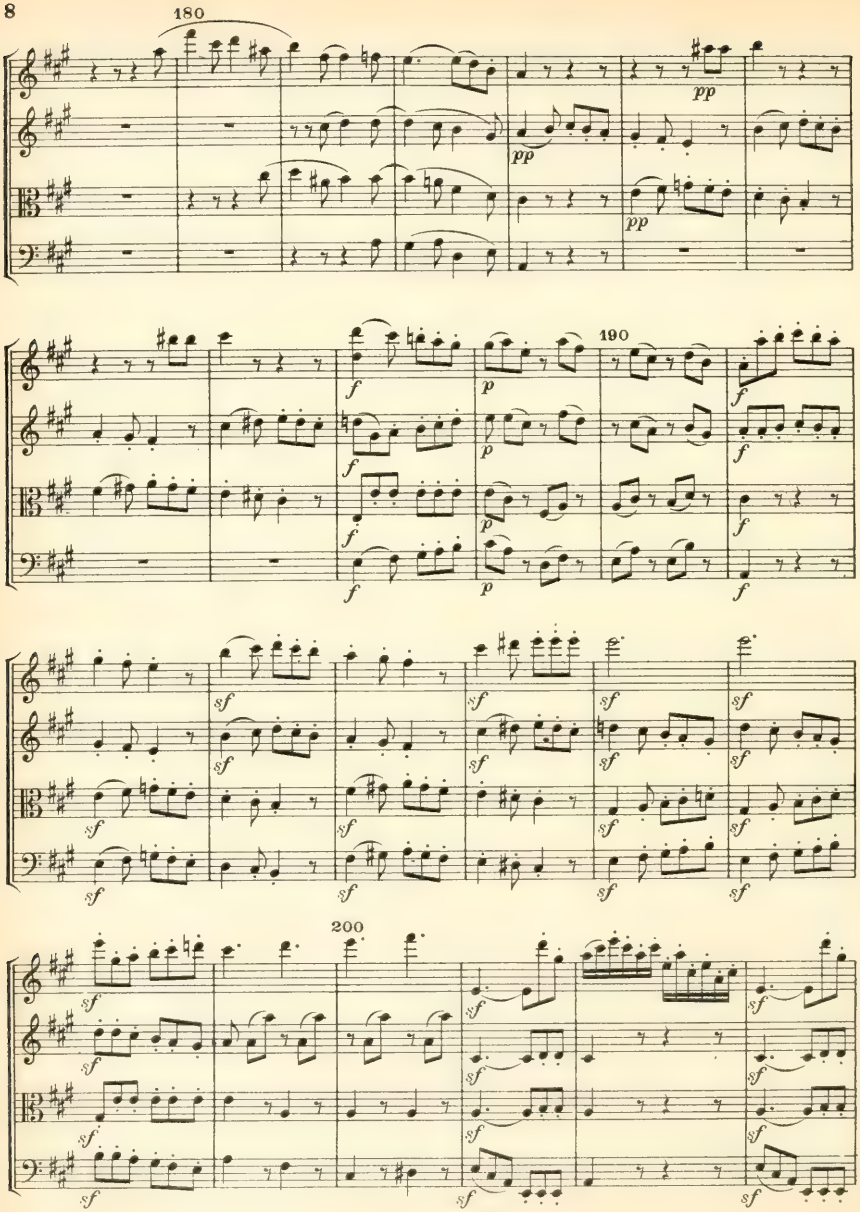

60
70
80
1.
2.
sf
sfp
p
cresc.

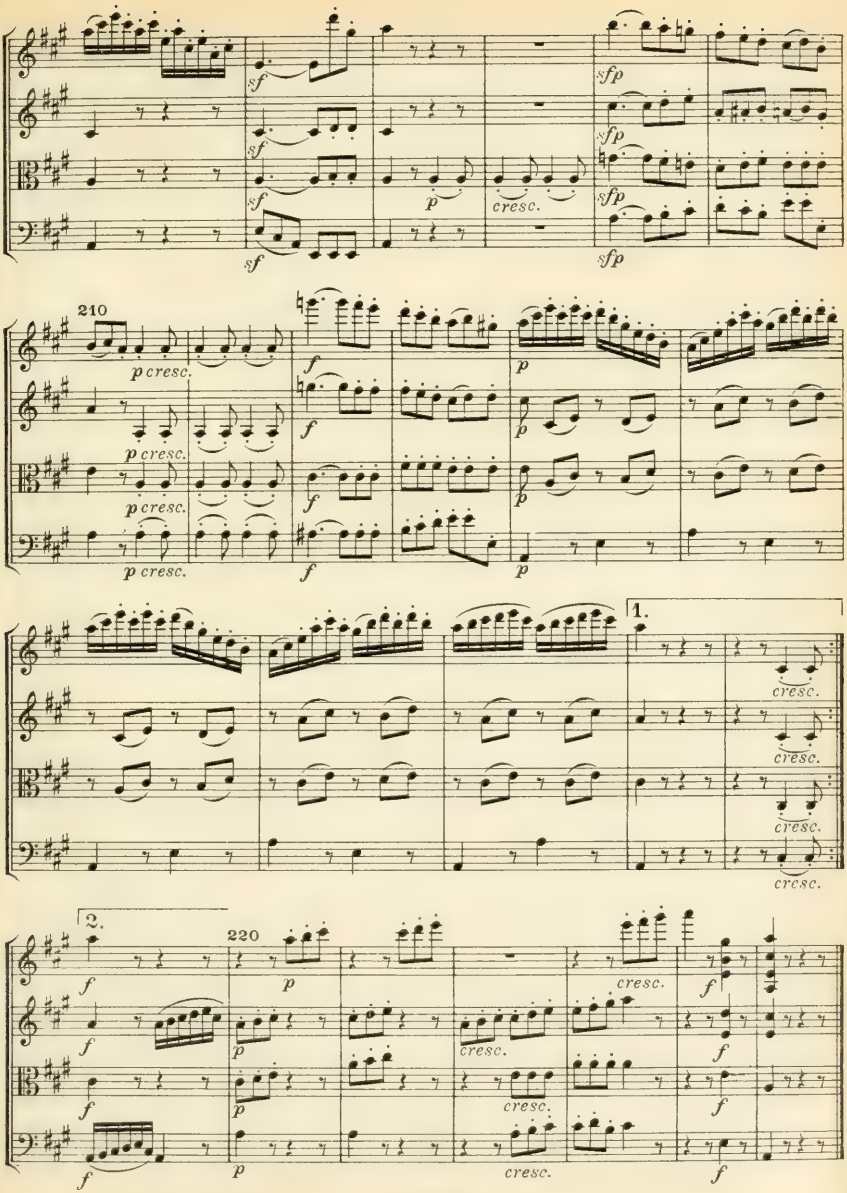

cresc.
90
100


110
cresc.
p
cresc.
cresc.
cresc.
sf
sf
sf
sf
cresc.
cresc.
cresc.
cresc.
f
f
f
120
p
p
p
130
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
3


f
sf
sfp
140
p
150
cresc.

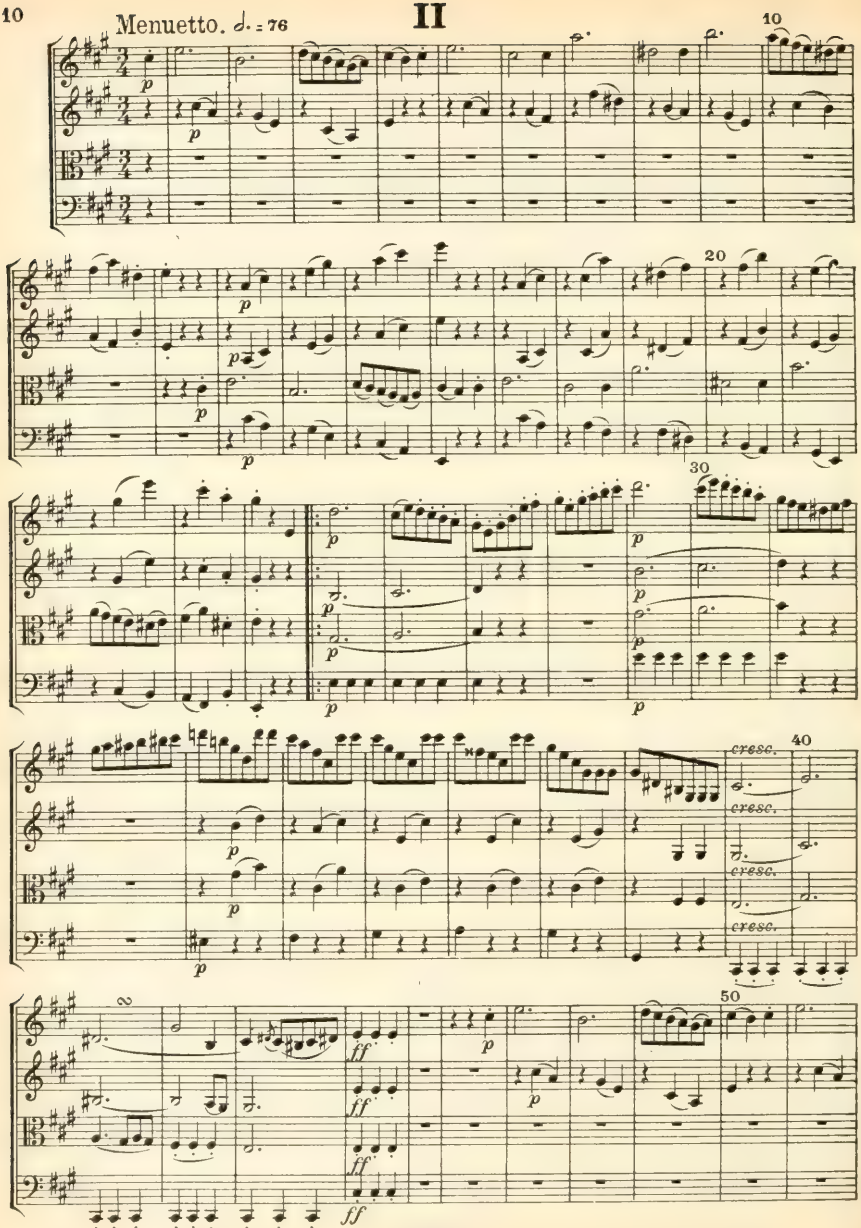

160
170
cresc.
tr
E.E.1120

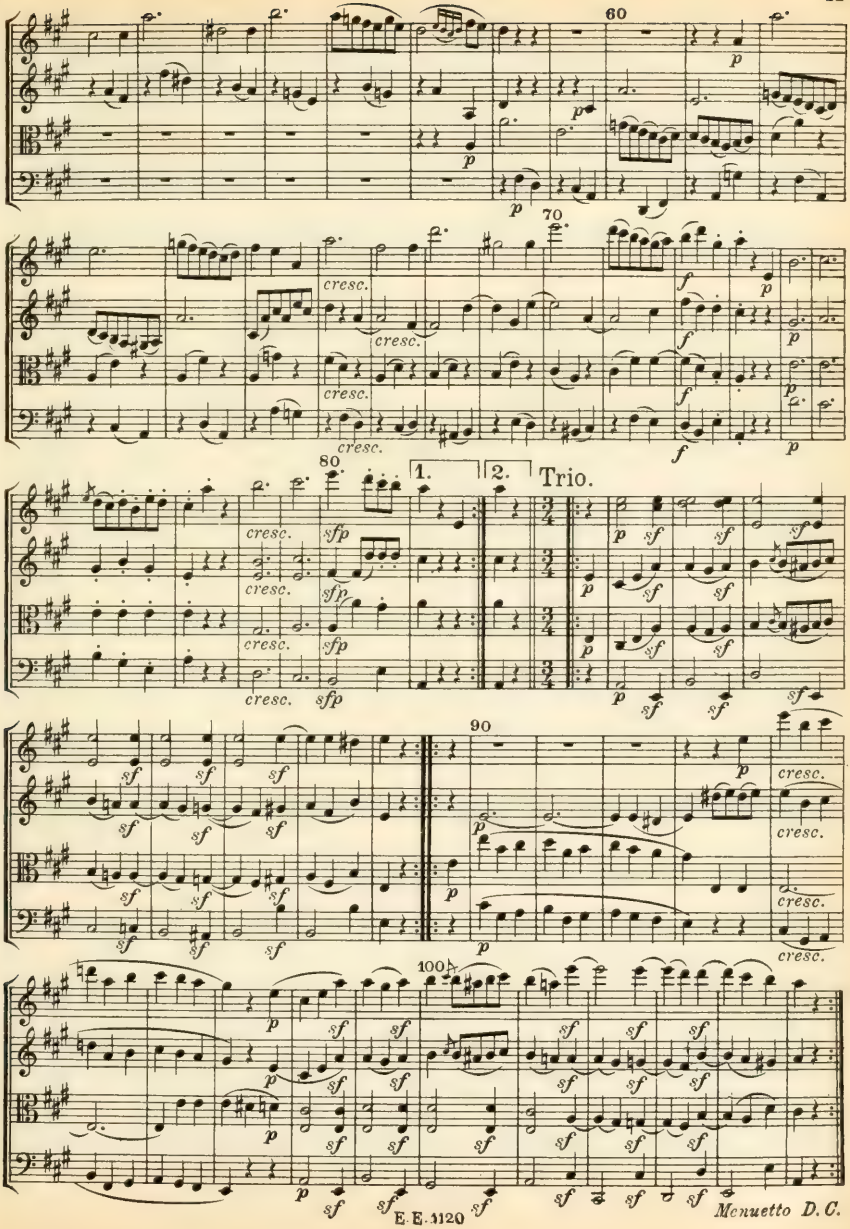

180
pp
pp
pp
190
f
p
f
p
f
p
f
sf
200


sf
sf
sf
sf
p
cresc.
sfp
sfp
sfp
sfp
210
p cresc.
p cresc.
p cresc.
p cresc.
f
f
f
f
p
p
p
1.
cresc.
cresc.
cresc.
cresc.
2.
220
f
f
f
f
p
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f

Menuetto. ♩. = 76

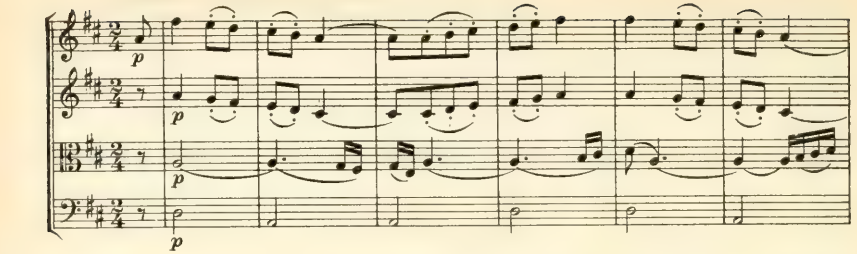
II

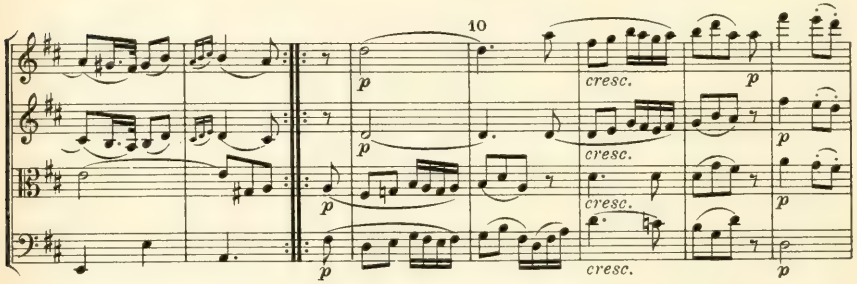



60
70
cresc.
80
1.
2.
Trio.
90
100
Menuetto D.C.

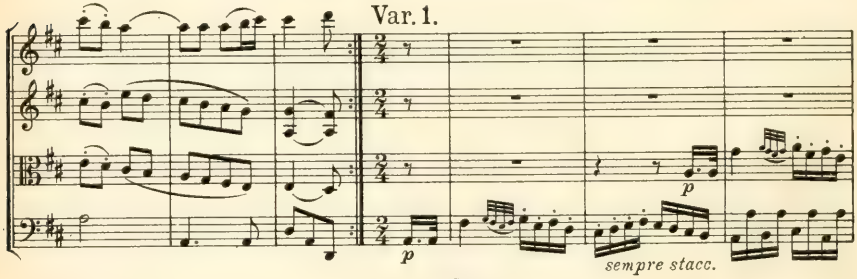
III

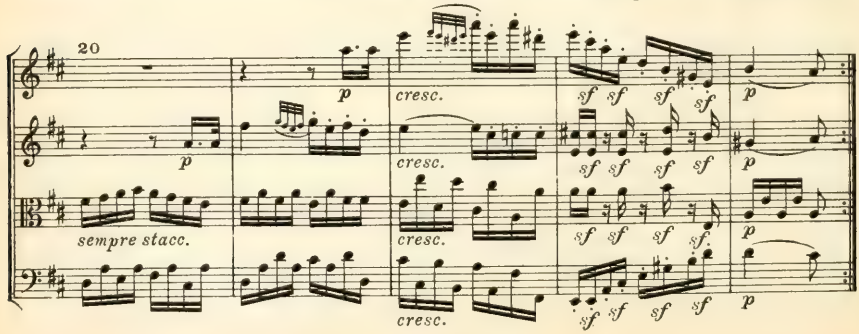
Andante cantabile. ♪ = 100

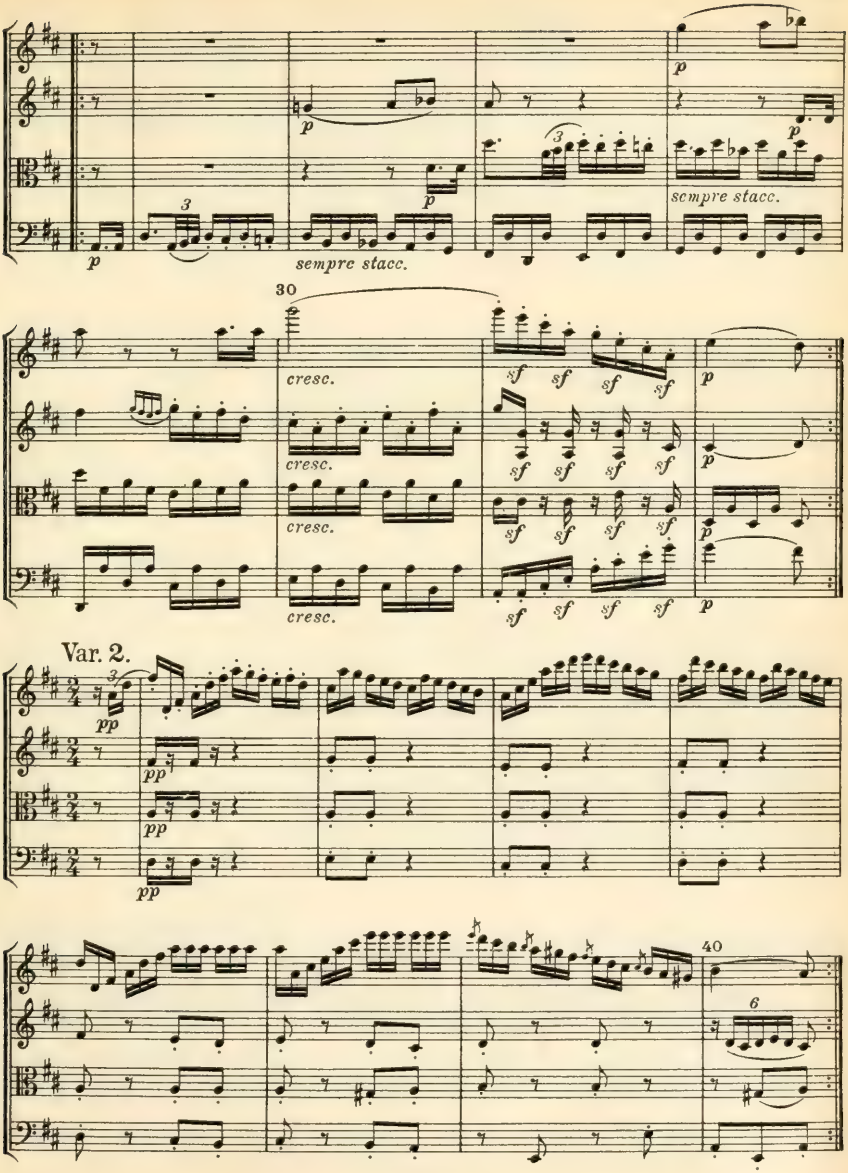


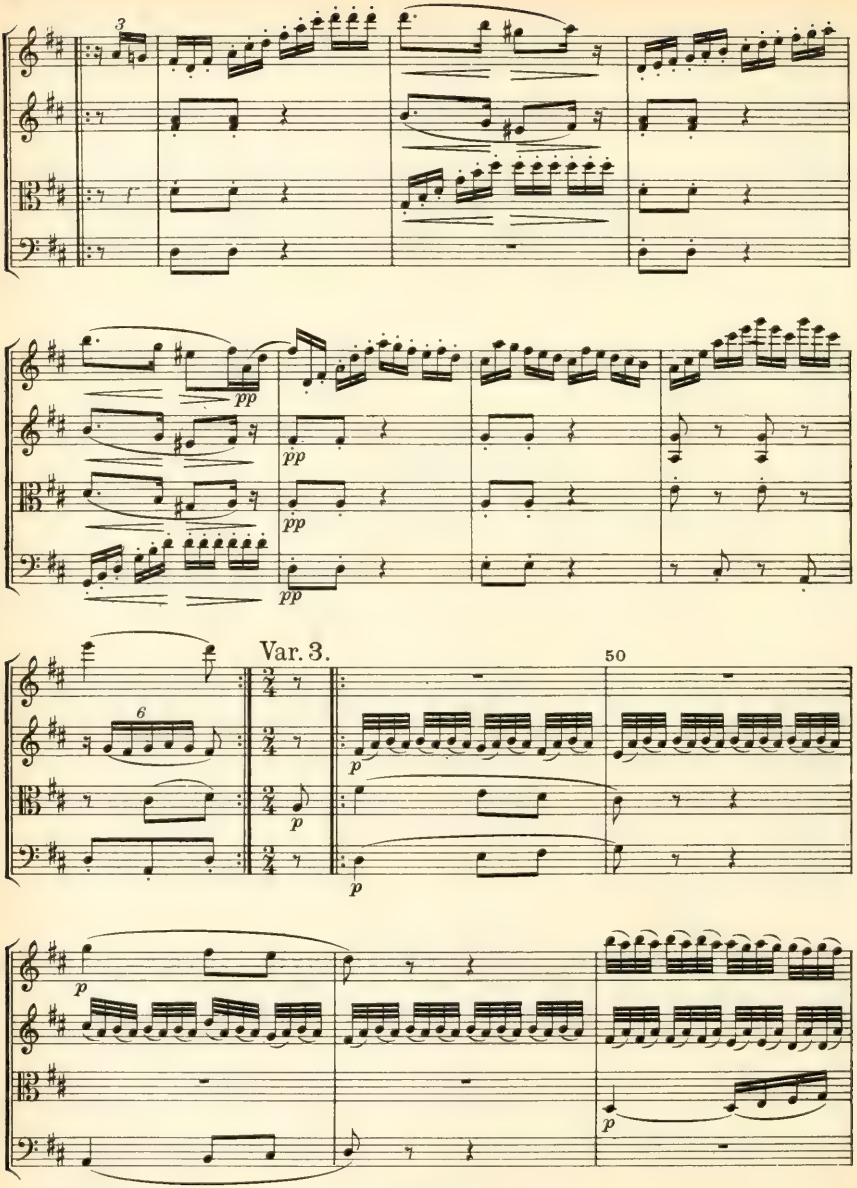


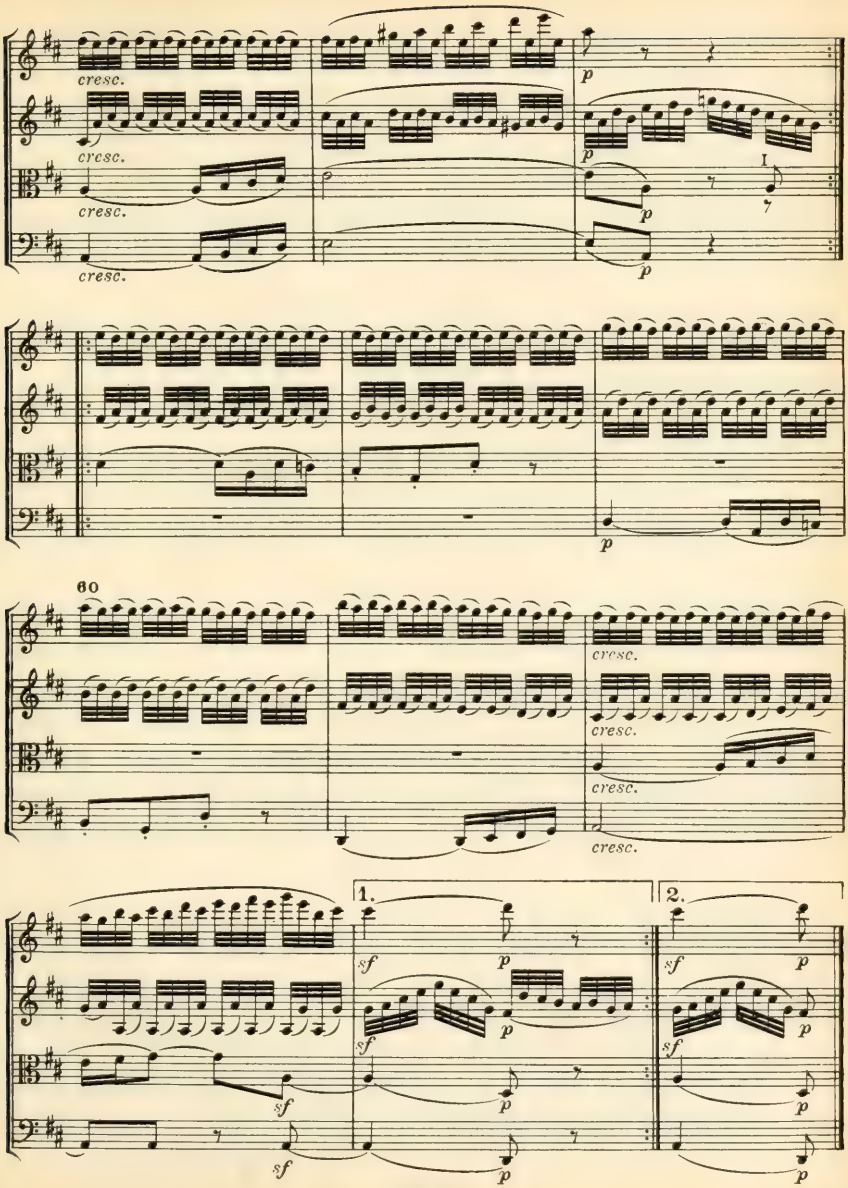
Var. 1.

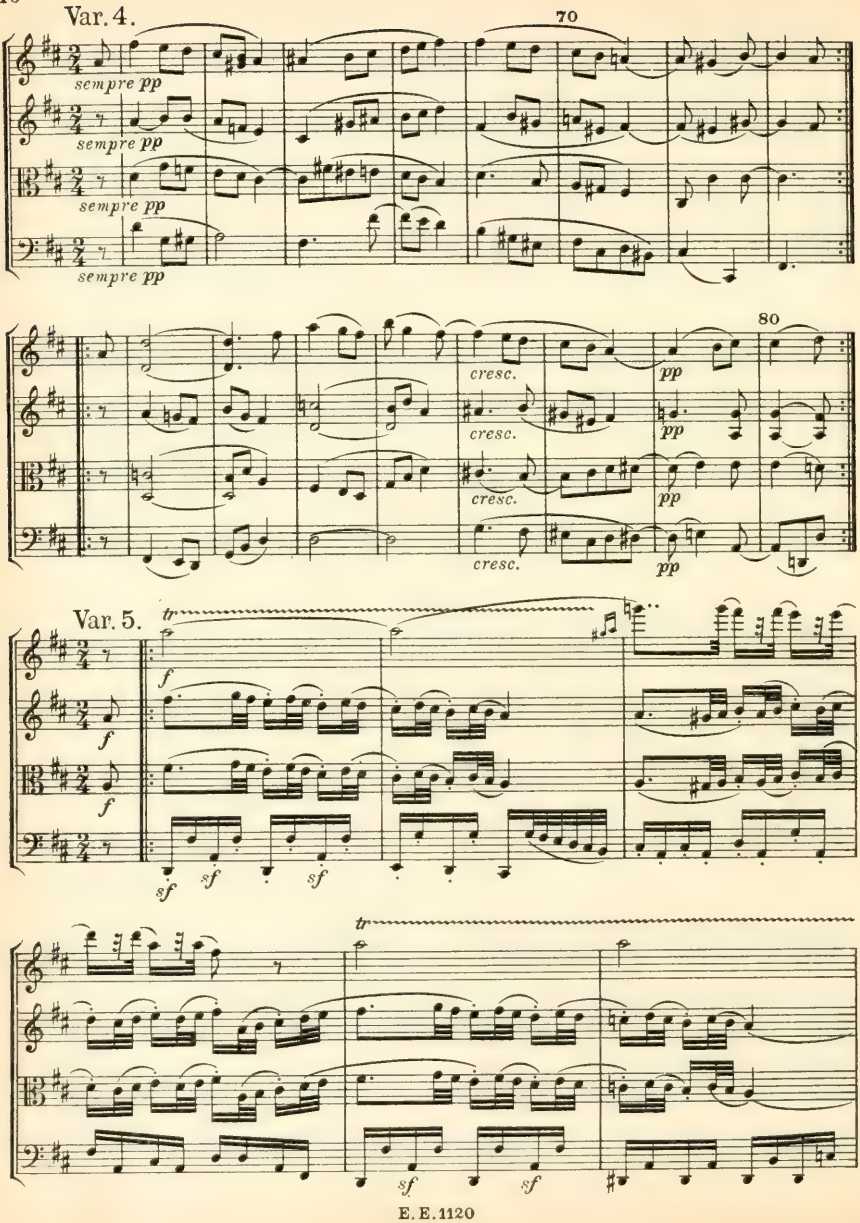


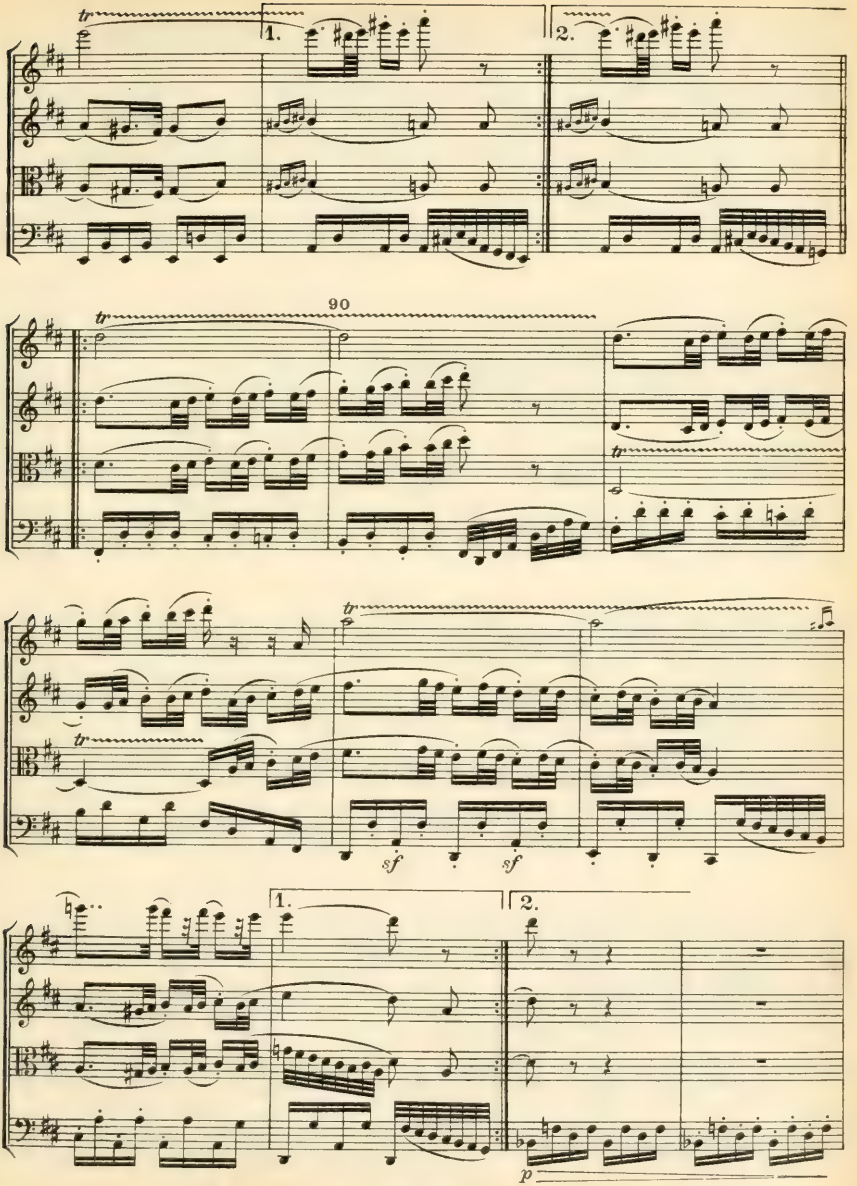


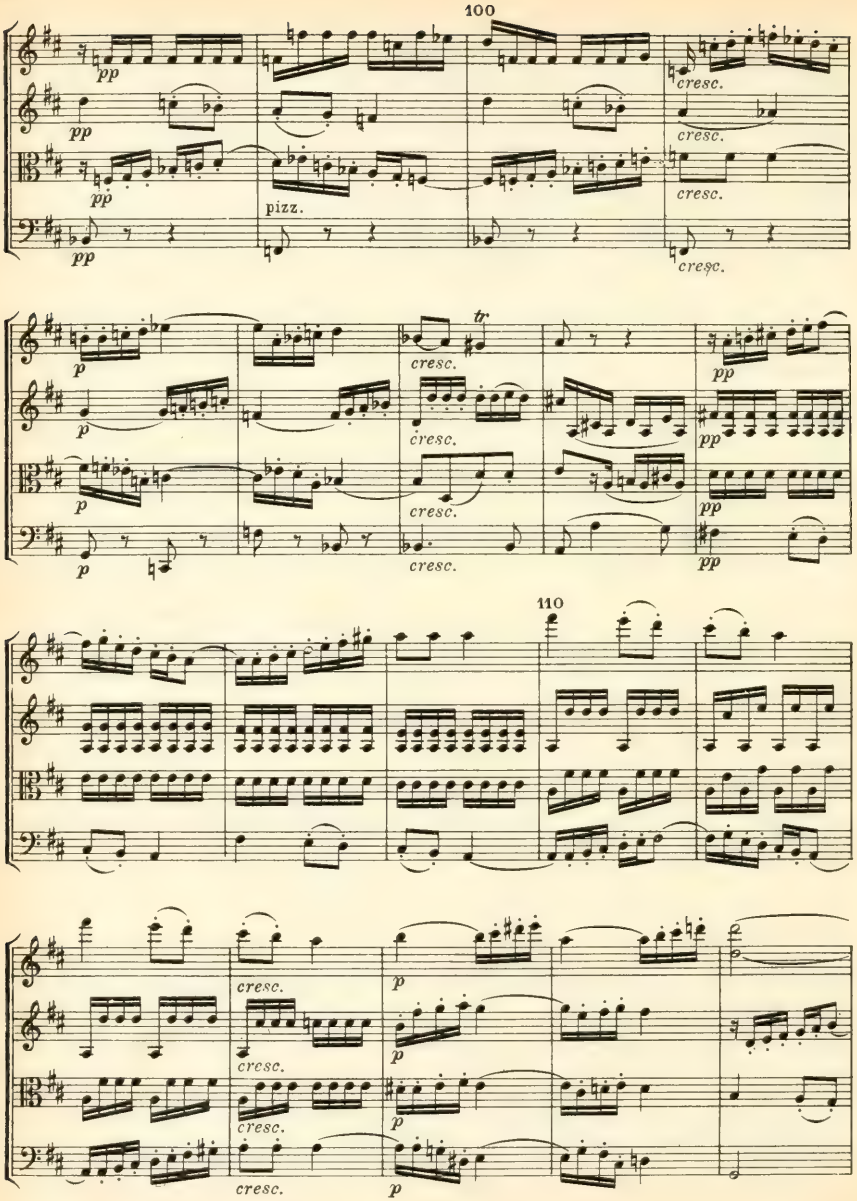

p
sempre stacc.
30
cresc.
sf
Var. 2.
pp
40

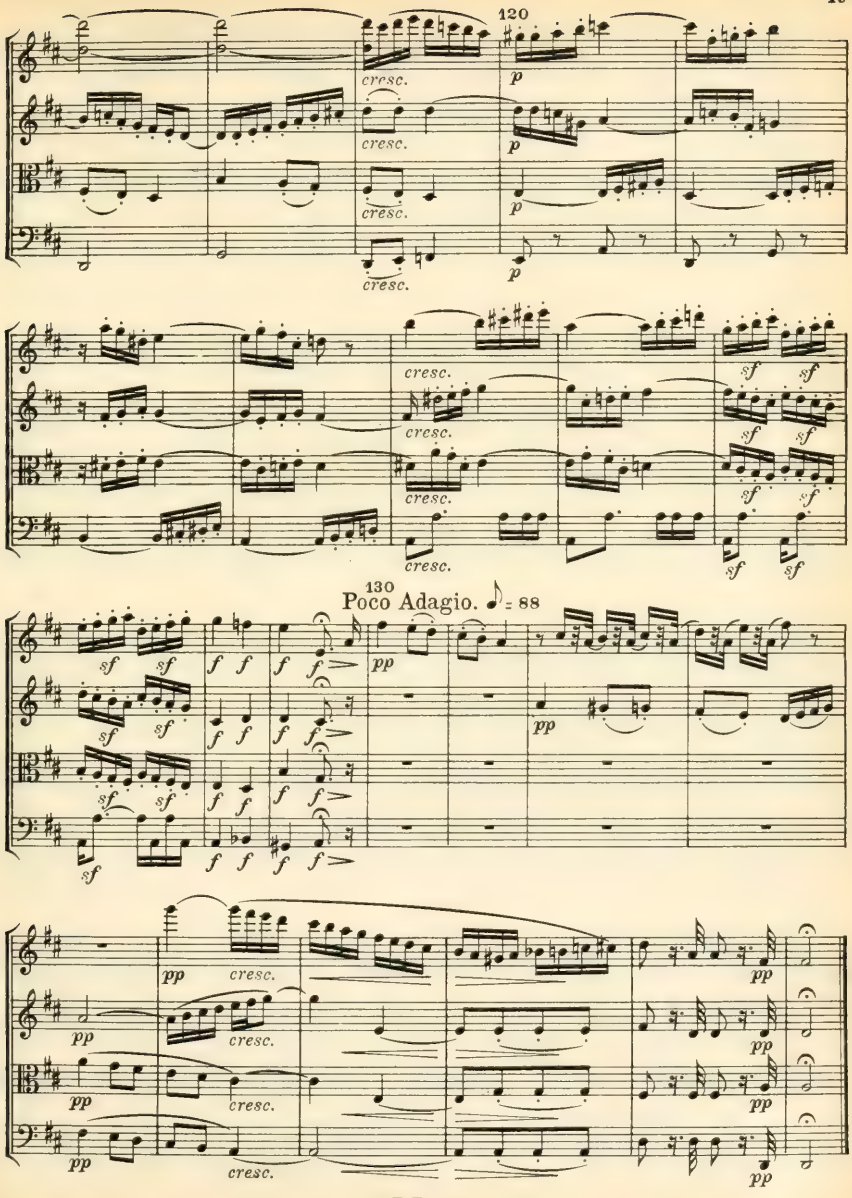

3
pp
pp
pp
pp
Var. 3.
50
6
p
p
p
p
p


cresc.
cresc.
cresc.
cresc.
p
p
p
I.
60
cresc.
cresc.
cresc.
cresc.
1.
2.
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p

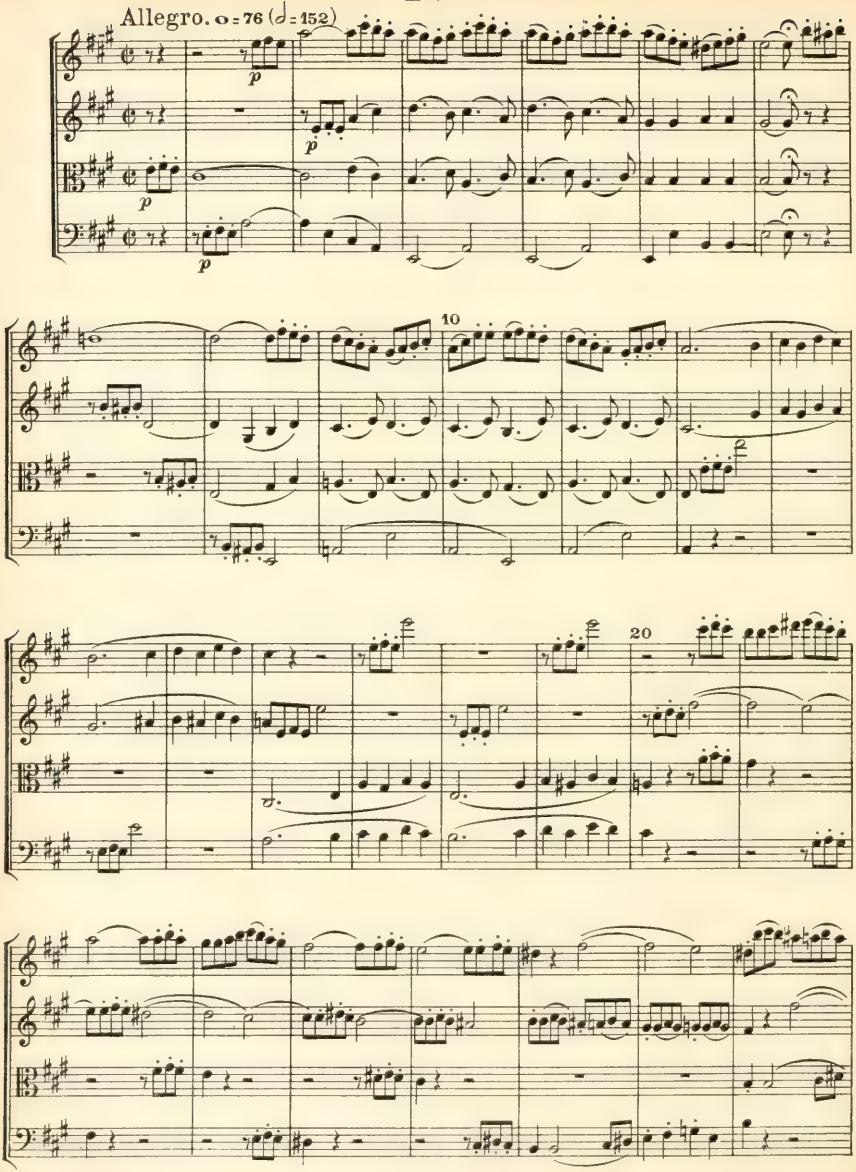

Var. 4.
70
sempre pp
sempre pp
sempre pp
sempre pp
80
cresc.
cresc.
cresc.
cresc.
pp
pp
pp
pp
Var. 5.
tr
f
f
f
sf
sf
sf
tr
sf
sf

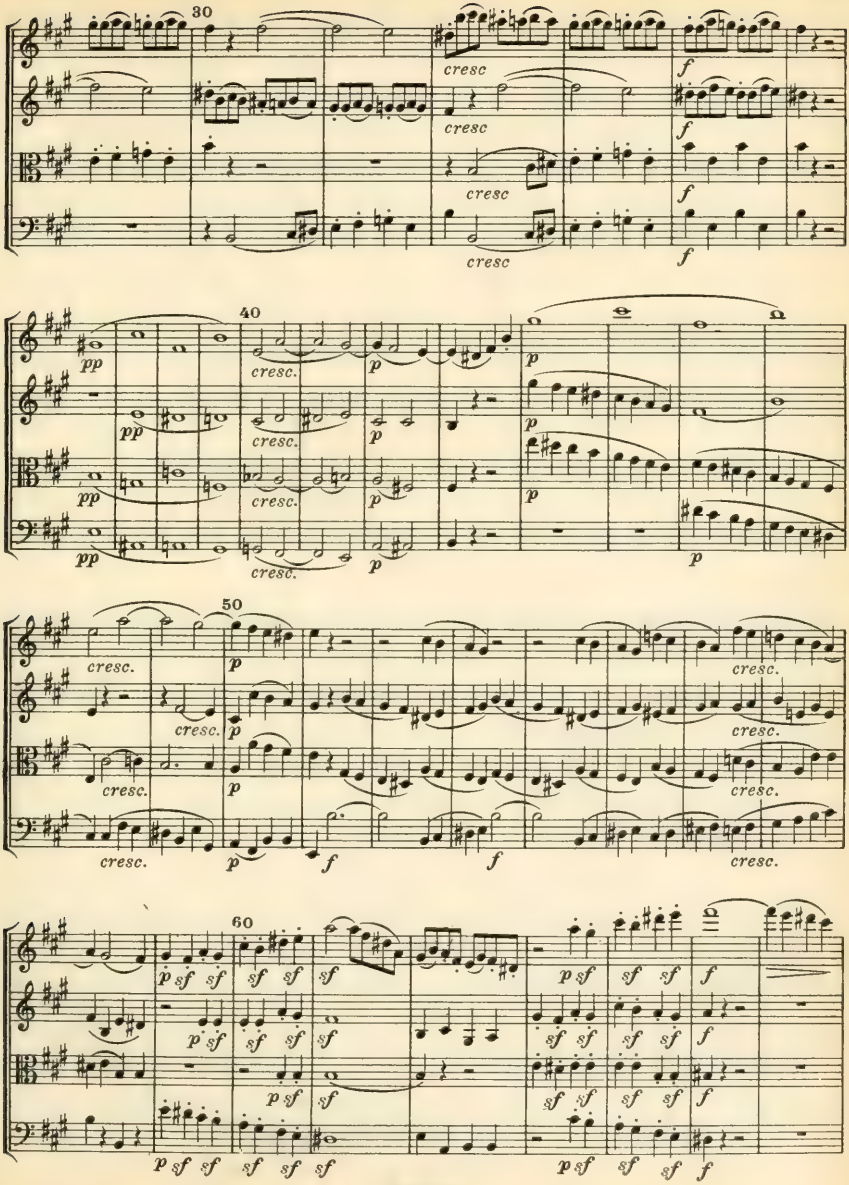

1.
2.
90
sf
sf
p

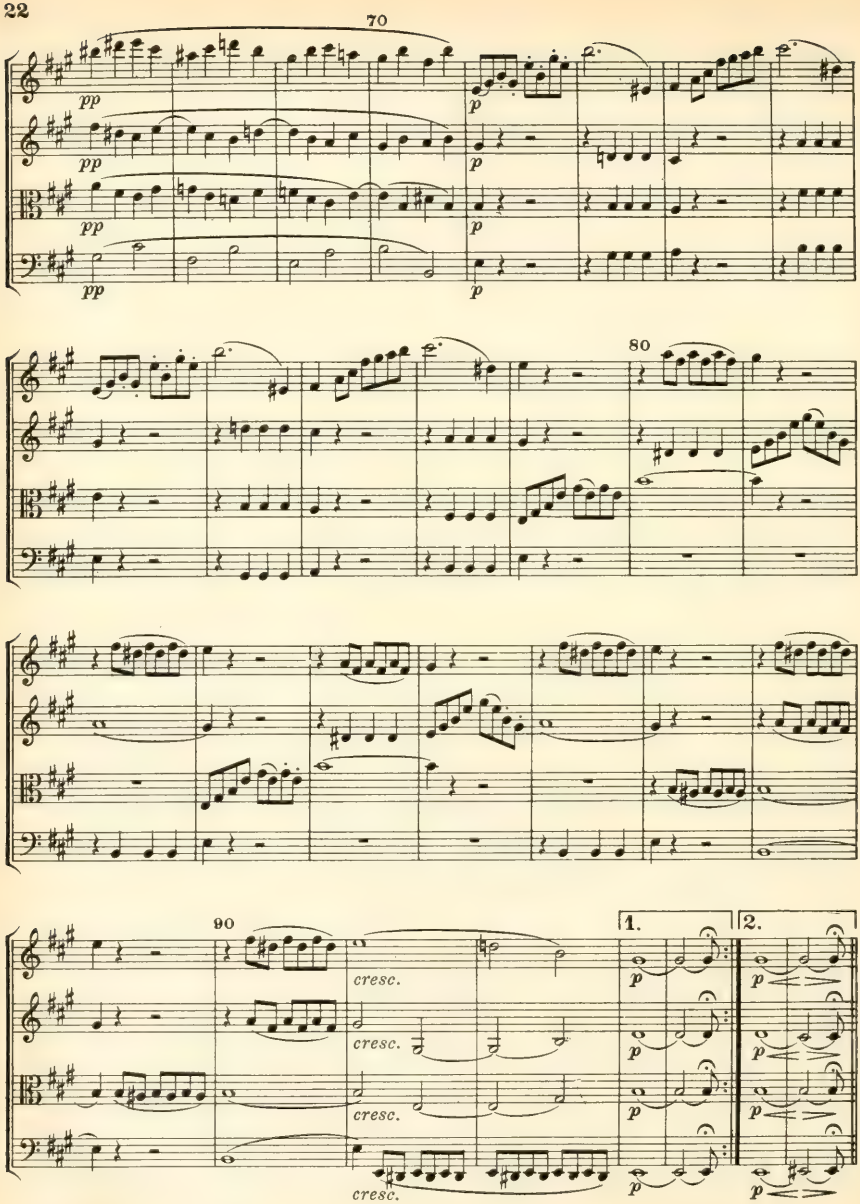

100
pp
cresc.
pizz.
tr
p
110

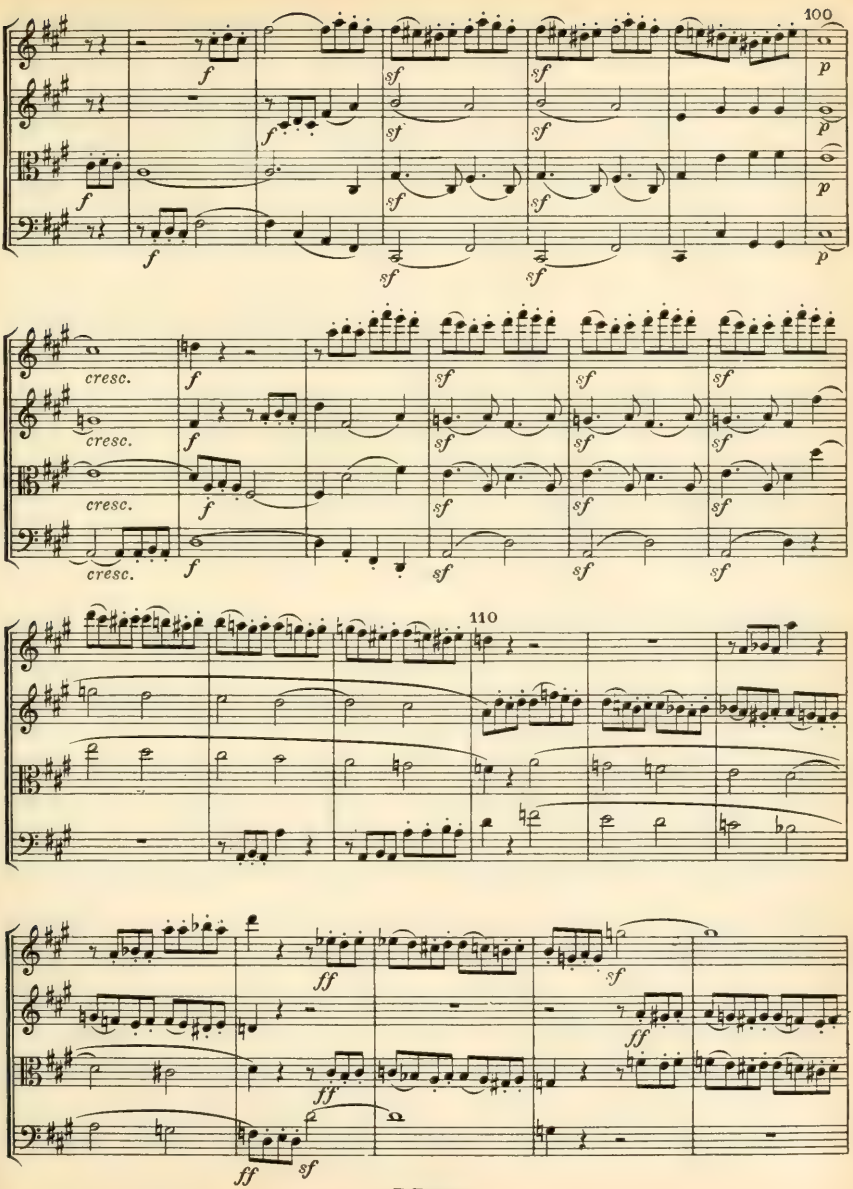

120
cresc.
p
130
Poco Adagio. ♪ = 88
sf
f
pp

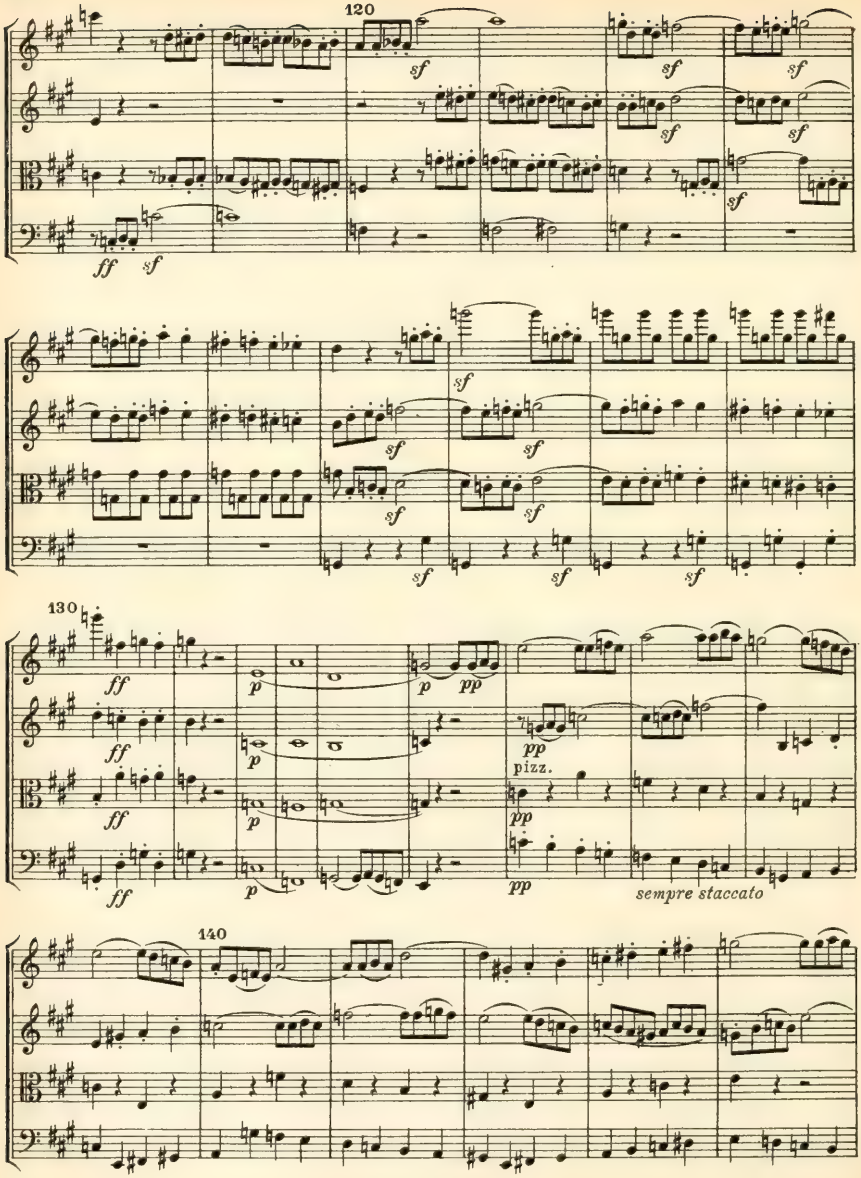
IV

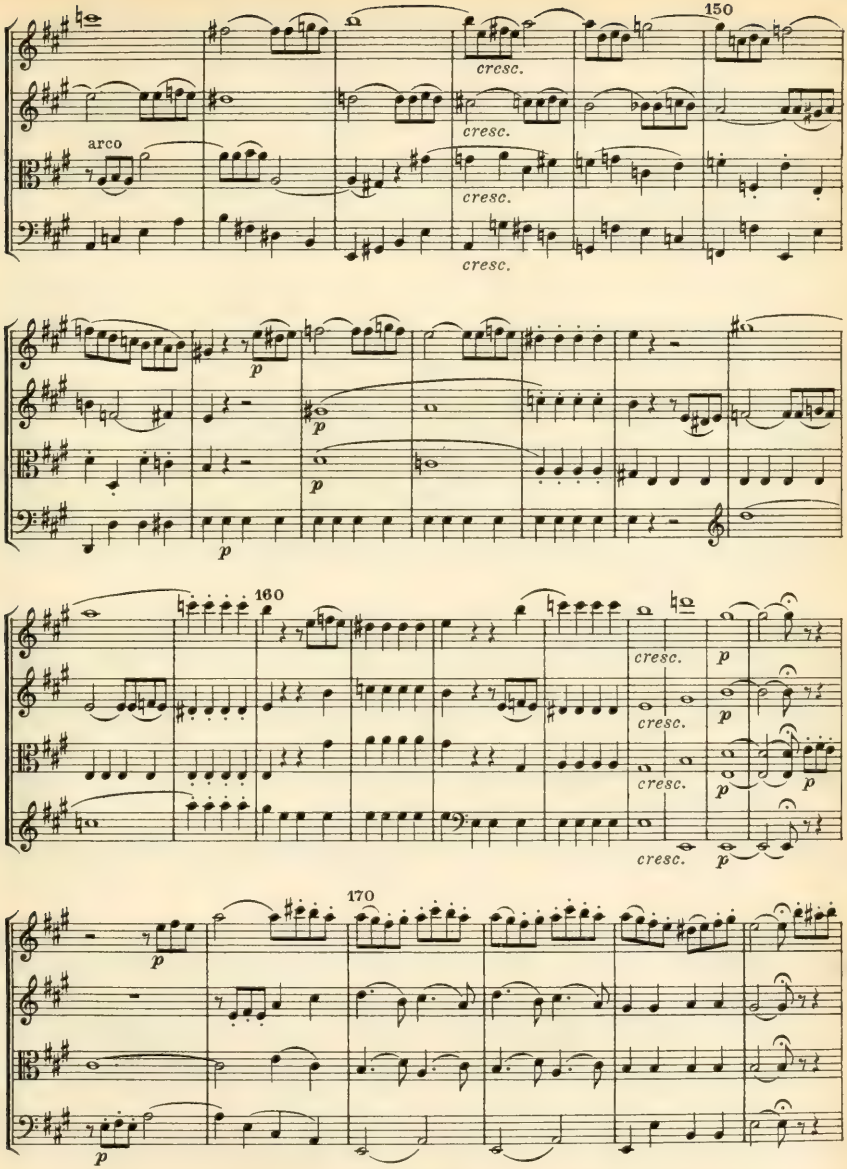


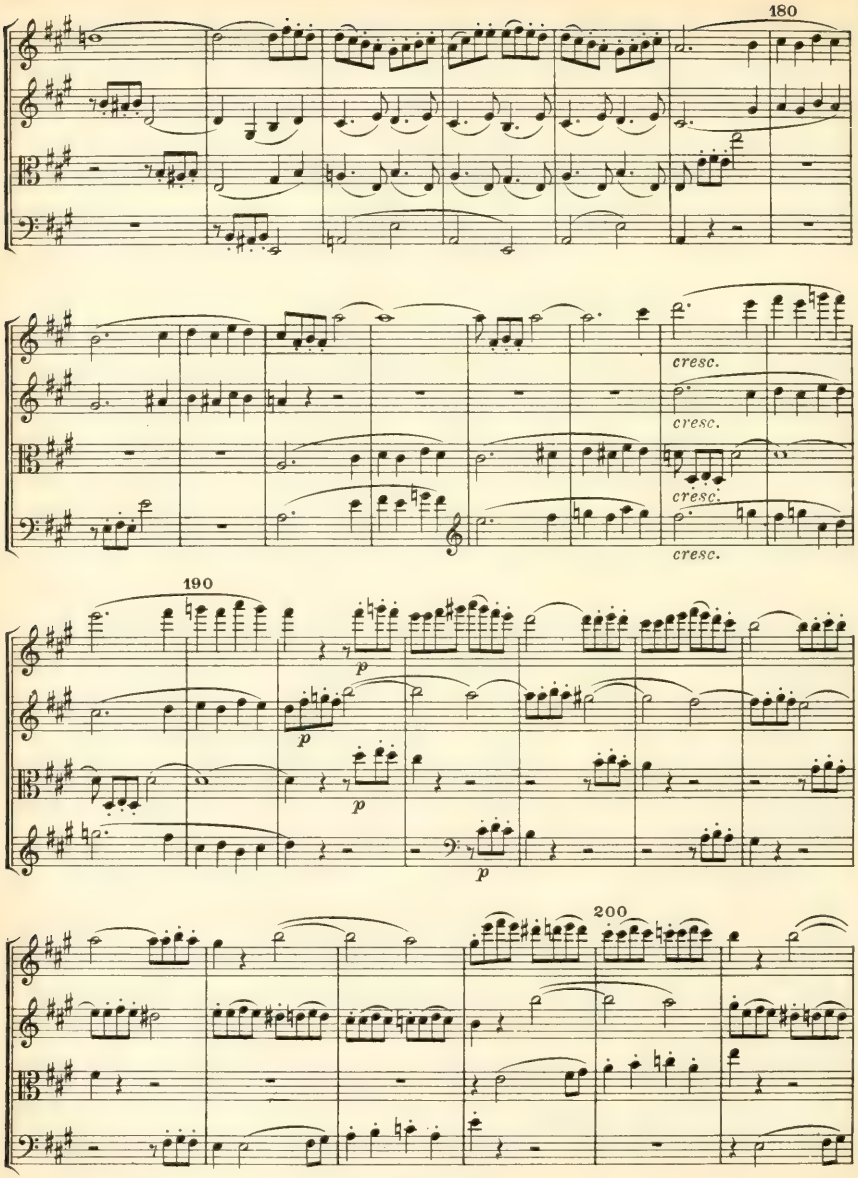

30
cresc
f
40
pp
cresc.
p
50
60
sf

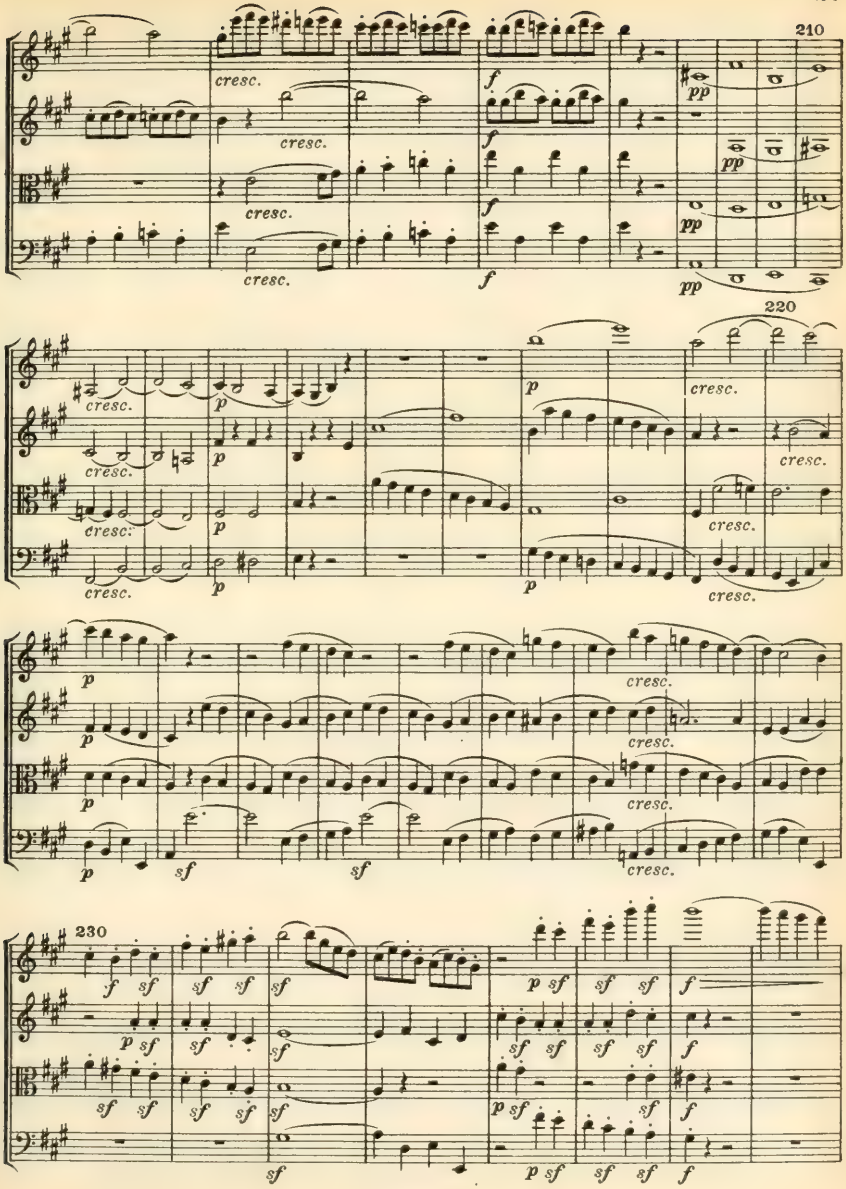

70
pp
p
80
90
cresc.
1.
2.

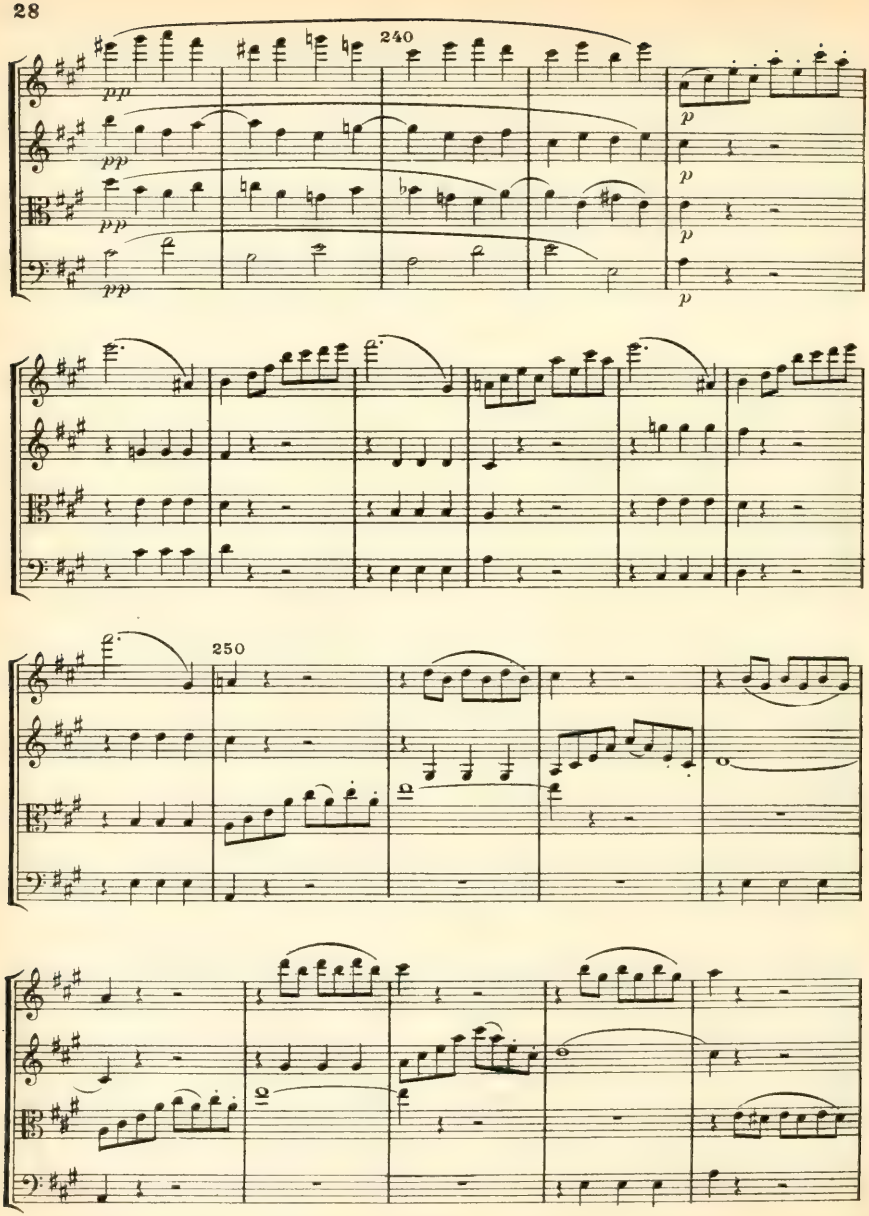

100
f
sf
p
cresc.
110
ff

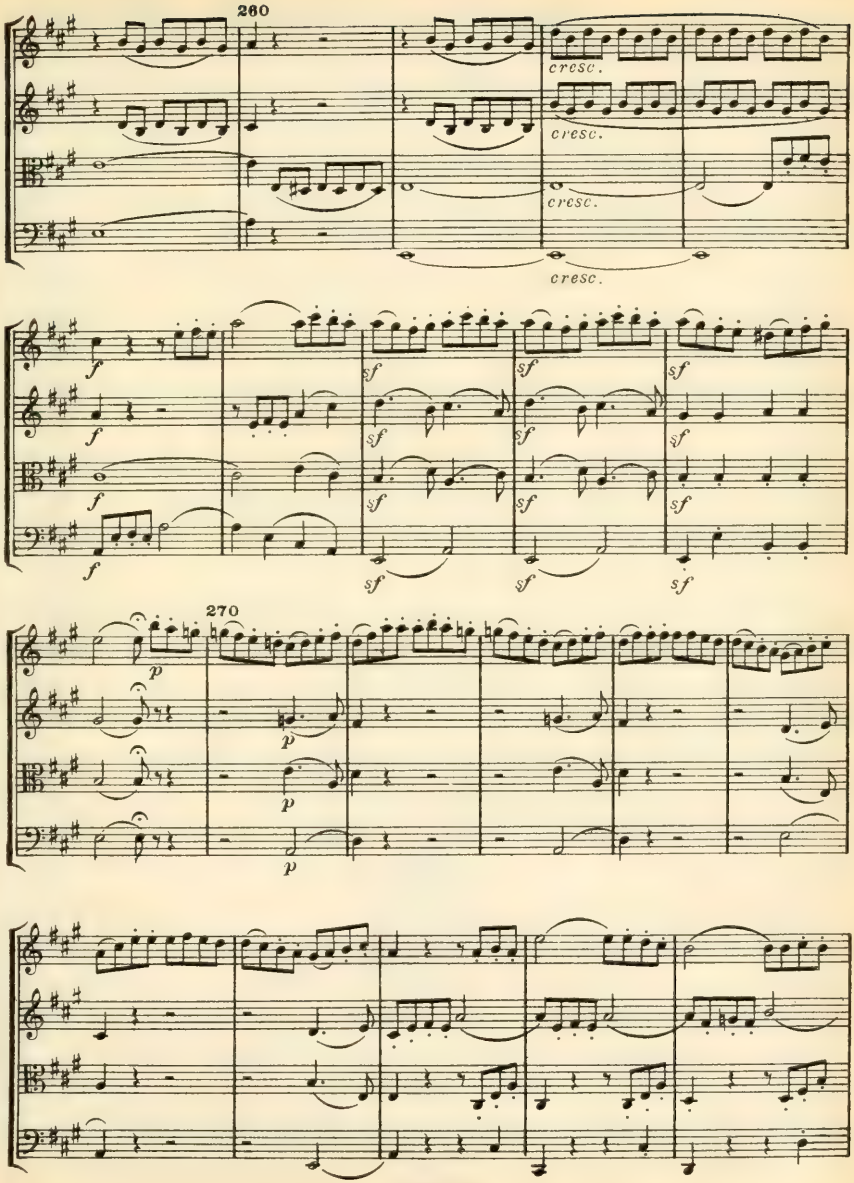

120
sf
ff
130
p
pp
pizz.
sempre staccato
140

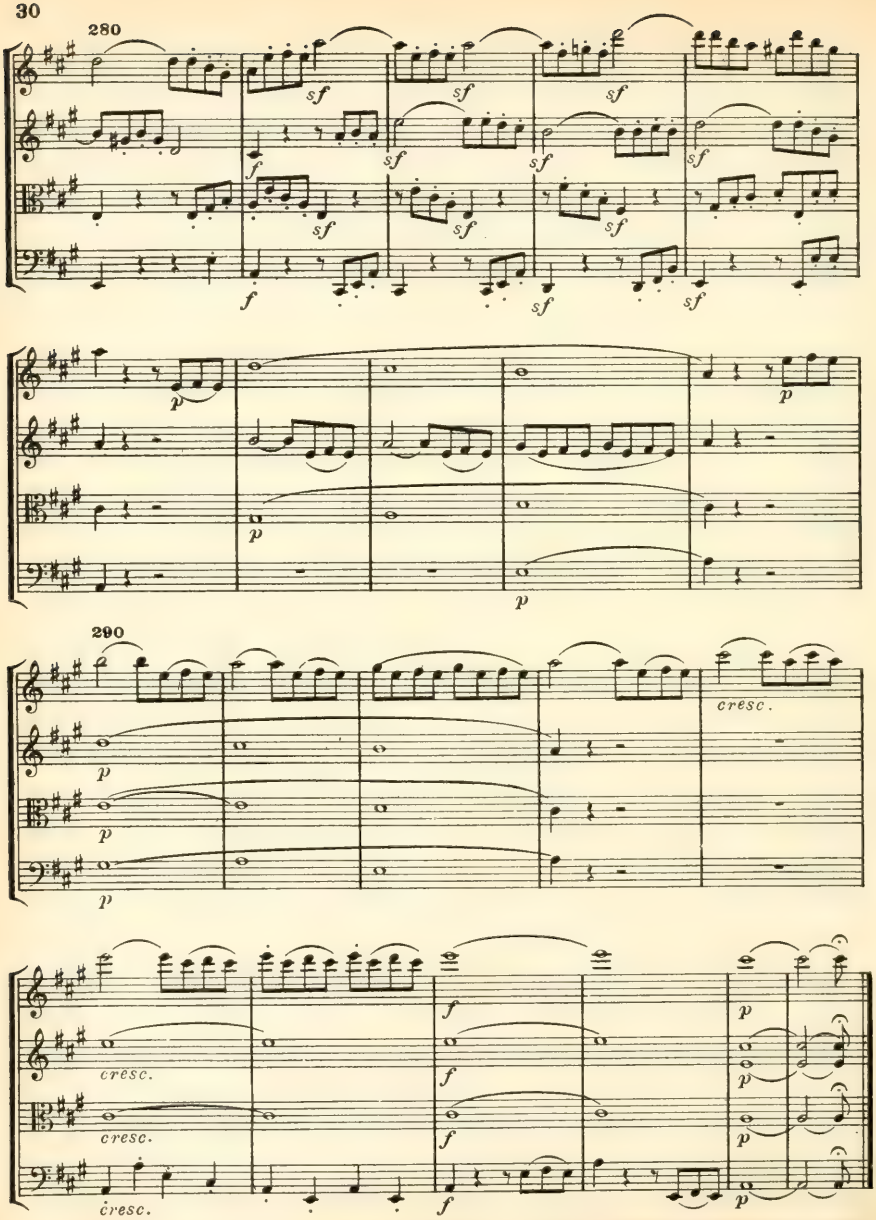

150
arco
cresc.
cresc.
cresc.
cresc.
p
p
p
160
cresc.
cresc.
cresc.
cresc.
p
p
p
p
170
p
p


180
cresc.
cresc.
cresc.
cresc.
190
p
p
p
p
200


210
220
230


240
pp
p
250


260
cresc.
cresc.
cresc.
cresc.
f
f
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
270
p
p
p
p


280
sf
f
p
290
cresc.
f

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 6

B dur

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 18, No. 6

Komponiert zwischen 1798 und 1800

Nach dem Autograph revidiert
und mit Einführung versehen von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

21

BEETHOVEN, 6 STREICHQUARTETTE, OP. 18.

Die Originalhandschriften der ersten sechs Quartette Beethovens, die nach längeren Versuchen und mehrfachen Umarbeitungen als op. 18 in zwei Lieferungen Ende Juni bzw. im Oktober 1801 unter dem Titel: Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz && par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Verlags-No. 159*) in Stimmen erschienen sind, sind verschollen, wenn nicht verloren. Mit Sicherheit läßt sich auch ihre Entstehungszeit nicht angeben; die Hauptarbeit daran dürfte in die Jahre 1798—1800 fallen, wie Nottebohm aus den Skizzenbüchern nachgewiesen hat. Die von Beethoven bei der Drucklegung gewählte Reihenfolge war nicht die ursprüngliche. Zuerst entstand das D-dur-Quartett (No. 3), darauf das in F-dur (No. 1). Dessen ursprüngliche Fassung, die am 25. Juni 1799 vollendet war und ausdrücklich die Bezeichnung „Quartetto II" trägt, schenkte Beethoven seinem Freunde Karl Ferdinand Amenda mit folgendem Briefe: „Lieber Amenda! Nimm dieses Quartett als ein kleines Denkmal unserer Freundschaft. So oft Du Dir es vorspielst, erinnere Dich unserer durchlebten Tage, wie innig gut Dir war und immer sein wird Dein wahrer und warmer Freund Ludwig van Beethoven." Sehr wichtig erscheint mir, daß Beethoven am 1. Juni 1801**), also kurz vor dem Erscheinen der ersten Lieferung seines op. 18 dem Freunde geschrieben hat: „Dein Quartett gib ja nicht weiter, weil ich erst jetzt recht Quartetten zu schreiben weiß, was Du schon sehen wirst, wenn Du sie erhalten wirst." Amenda hat auch diesen Wunsch des Tonsetzers erfüllt; das Quartett ist in seiner Familie geblieben; 1904 erlaubte die damalige Besitzerin Frau Pastor Anna Kawall geb. Amenda in Riga dem Dr. Karl Waack, den Durchführungsteil des ersten Satzes daraus im 10. Bande der Halbmonatsschrift „Die Musik" zu veröffentlichen. Die Handschrift ist aber später in den Besitz des Vereins Beethovenhaus in Bonn übergegangen und 1922 von Dr. Hans Josef Wedig mit eingehenden Untersuchungen veröffentlicht worden, jedoch ohne Drucklegung der Stimmen. Unstreitig ergibt ein Vergleich, daß die neuere Fassung den Vorzug verdient. Amenda hat übrigens auch erzählt, daß Beethoven in dem herrlichen D-moll-Adagio den Abschied zweier Liebenden habe schildern wollen und speziell dabei die Szene im Grabgewölbe aus Shakespeares „Romeo und Julia" im Auge gehabt habe.

*) bzw. 169 für die 2. Lieferung. Diese Originalausgabe hat mir nicht vorgelegen, wohl aber ein späterer Druck desselben Verlags (No. 1111, bzw. 1101), den die Musiksammlung der Staatl. Bibliothek zu Berlin besitzt.

**) Dieser Brief trägt keine Jahreszahl. Kalischer glaubt ihn ins Jahr 1800 setzen zu müssen; ich glaube aber, daß 1801 richtiger ist, weil Beethoven die Worte „was Du schon sehen wirst, wenn Du sie erhalten wirst" kaum geschrieben hätte, wenn die Quartette nicht schon im Druck gewesen wären.

Als drittes Quartett war ursprünglich eins in c-moll in Aussicht genommen; zwei skizzierte Themen dazu haben aber in dem später als No. 4 veröffentlichten C-moll-Quartett keine Verwendung gefunden und wurden zugunsten des Quartetts in G-dur (No. 2) beiseite gelegt; dessen Finale, sowie das Finale des B-dur-Quartetts (No. 6) und der dritte und vierte Satz des F-dur (No. 1) finden sich skizziert in einem in den Jahren 1799 und 1800 benutzten Skizzenbuch. Die Hauptarbeit an dem G-dur-Quartett fällt aber sicherlich in das Jahr 1799 zusammen mit Arbeiten an dem Septett und dem als No. 5 veröffentlichten A-dur-Quartett, in dem damals das Thema der Variationen noch anders lautete. In der ganzen Anlage zeigt sich übrigens dieses A-dur-Quartett von dem in gleicher Tonart stehenden Mozartschen beeinflußt. Den Variationen-Satz desselben hat sich Beethoven selbst in Partitur gesetzt.

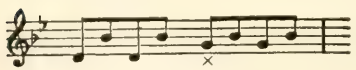
Skizzen zu dem 4. Quartett in c-moll sind nicht erhalten. Hugo Riemann (Neubearbeitung des 2. Bandes von Thayers Beethoven) ist geneigt, es für eine ältere Arbeit (noch aus der Bonner Zeit) zu halten und findet Anklänge an die Mannheimer Cannabich und Karl Stamitz. Mir scheint er dieses C-moll-Quartett erheblich zu unterschätzen. Sehr interessant ist sein Nachweis, daß der erste Satz thematisch sehr nahe verwandt, ja fast gleichlautend mit Beethovens damals noch unveröffentlichtem, erst 1912 durch Fritz Stein herausgekommenen „Duett für zwei obligate Augengläser" oder vielmehr für Viola und Violoncell ist, das er für jünger hält.

Vom 5. Quartett in A-dur, ebenso vom 6. in B-dur war schon in anderem Zusammenhang die Rede; nachzutragen ist noch, daß ein Stück der Variationen des A-dur-Quartetts schon 1794/5 skizziert zu sein scheint.

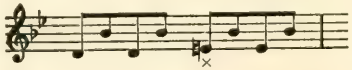
Die unserer Ausgabe jetzt hinzugefügte Metronomisierung hat Beethoven nachträglich festgestellt (vgl. Nottebohm, Neue Beethoviana 520).

VARIANTEN

I. Während mit Ausnahme der Holle-Lisztschen Ausgabe, der Litolffschen, Ed. Peters (David und Joachim-Moser) die Ausgaben von Mollo II, Heckel, Breitkopf & Härtel im I. Satz, Takt 12 die Viol. II mit

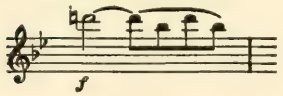


angeben, bedingt, — ganz abgesehen von der Parallelstelle (Takt 186) — der in die Form Albertischer Bässe gekleidete Gedankengang seine folgerichtige Entwickelung von $\overline{d}$ nach $\natural \overline{e}$, (Dugge) also:

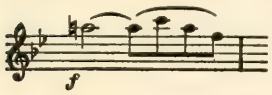


II. ist im 79. Takte desselben Satzes bei Peters (David, auch Joachim) der Triller in den beiden Violinen und in der Viola (bei Holle-Liszt nur in den beiden Violinen) mit je einem Nachschlag abgeleitet, während sich in den anderen Ausgaben (auch Litolff) dieser Nachschlag nur in der Viol. I findet, wo er in der 2. Molloschen und Mannheimer Ausgabe bei der Wiederholung (Takt 252) sogar gänzlich fehlt. — Die Notierung bei Peters dürfte demnach also auf eine nicht unmotivierte Verbesserung zurückzuführen sein.

III. verdient — ebenfalls im I. Satze — (Takt 251) besondere Beachtung. Die sich ausnahmslos in allen Ausgaben (auch bei Joachim-Moser) findende Notation der Viol. II



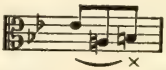
dürfte in Berücksichtigung der vorhergehenden Parallelstelle (Takt 78)



ohne jegliche Bedenken wie in der vorliegenden Ausgabe zu ändern sein (Dugge).

IV. Im letzten Satze (Allegretto quasi Allegro, $^3/_8$) ist in der 2. Molloschen, Mannheimer und Holleschen Ausgabe und bei B. & H. Takt 225 die Viola so:

notiert. Jedoch



was schon Litolff hat, ist entsprechend der Parallelstelle (Takt 120) besser; auch Joachim-Moser haben sich dafür entschieden.

Schließlich sei noch

V. auf einen Takt im Scherzo aufmerksam gemacht, welcher vielleicht zu Zweifeln Anlaß geben könnte. In der vorliegenden Partitur (Takt 41) ist das $\underline{\underline{c}}$ der Viola der Sicherheit halber mit einem ♮ versehen, obwohl nicht ausgeschlossen ist, daß auch hier ein lapsus calami vorliegt und eigentlich ♯$\underline{\underline{c}}$ stehen soll. Der sich alsdann zur Viol. II ergebende Querstand besagt gar nichts, da dergleichen Fälle bei Beethoven sehr häufig vorkommen. Eine dieser sehr ähnliche Stelle findet sich im Scherzo des op. 74 (s. daselbst Varianten V); auch dort kann es, wie hier, sehr gut das eine wie das andere heißen. (Dugge.)

April 1911. Wilh. Altmann.

BEETHOVEN, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October 1801 under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*). The date of their composition cannot be ascertained for certainly, but it is probably between the years 1798 and 1800 as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II" was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet, as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5 in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

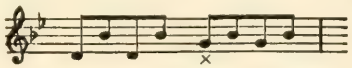
Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

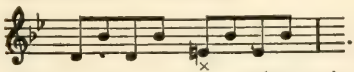
The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

DIFFERENT READINGS

I. Whilst, with the exception of the Holle-Liszt, Litolff, Ed. Peters, David and Joachim-Moser Editions, the IInd Edition of Mollo, Heckel, Breitkopf & Härtel bring, in the I. movement, (bar 12) in the IInd Violin the following passage



notwithstanding the parallel passage which is clothed in the formula of the "Alberti Bass" (bar 186); it stands to reason that the right logical consequence is, to quote from $\overline{d}$ to $\overline{c\natural}$ and therefore as follows:



(Dugge.)

II. In the 79th bar of the same movement, the Peters-David, and also the Joachim Edition bring the trill in both the Violins, likewise in the Violapart of the Holle-Liszt Edition, at the end, with a turn; whilst in the other Editions, including Litolff, this ending occurs only in the I. Violin.

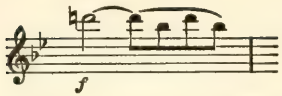
In the II. Mollo Edition, and Mannheimer Edition with the repetition, (bar 252) it is missing altogether.

The notation, as in the Peters Edition, is therefore to be looked upon as a "not unmotified" improvement.

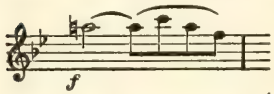
III. Bar 251 deserves also attention in the I. movement.

VI

The notation

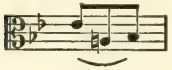


which is found in the IInd violin of all Editions (also in the Joachim-Moser one) may, in regard to the parallel passage (bar 78) be altered to

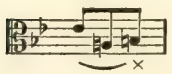


without the least scruple. (Dugge.)

IV. In the last movement (Allegretto quasi Allegretto, $^3/_8$) there occurs in the IInd Mollo, Mannheimer and Holle Editions, and also in the Breitk. & H. Edition (bar 225), the notation of the Viola as follows:



but this,



as in the Litolff Edition, according to the Parallel-passage, (bar 120) in the Viola, is preferable.

This has also been decided upon in the Joachim-Moser Edition.

V. And finally, attention may de drawn to a bar in the Scherzo, which perhaps might give a reason for indecision.

In the Score (bar 41) the $\overline{\overline{c}}$ in the Viola has, for surety sake, a natural (♮), alltho' it is not exempt from being a *lapsus calami,* and it ought really to be $\overline{\overline{c}}\sharp$.

The inharmonious relation to the second Violin part does not signify, as with Beethoven, such relations are very frequent.

A similar passage occurs in the Scherzo of Op. 74 (s. the alterations No. V) one can therefore use, same as here, either one. (Dugge.)

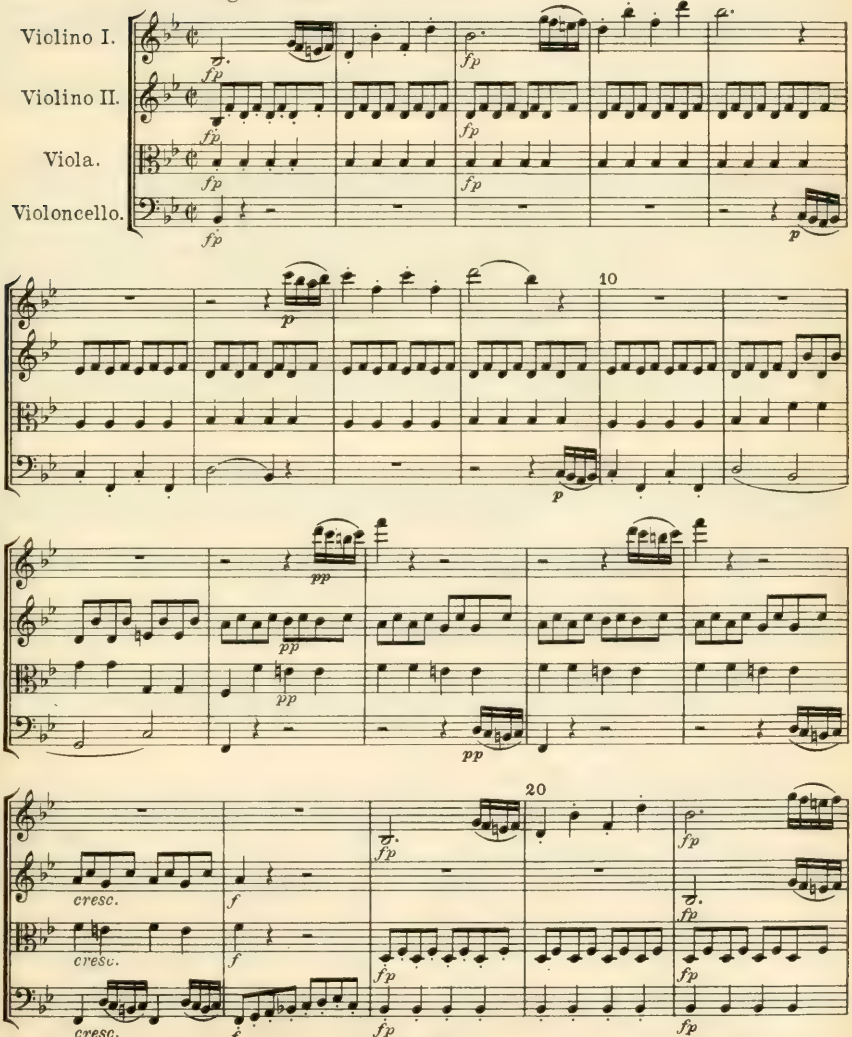
April 1911. Wilh. Altmann.

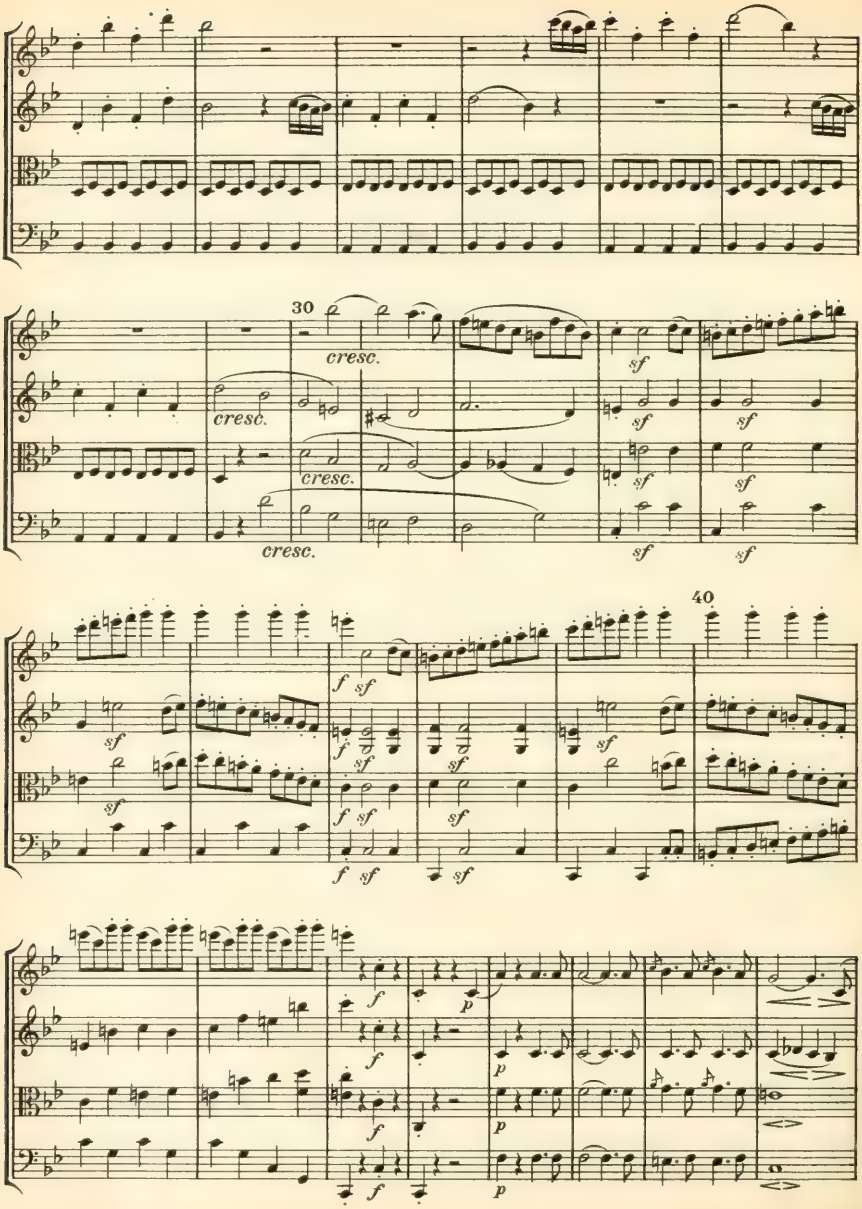
Quartett

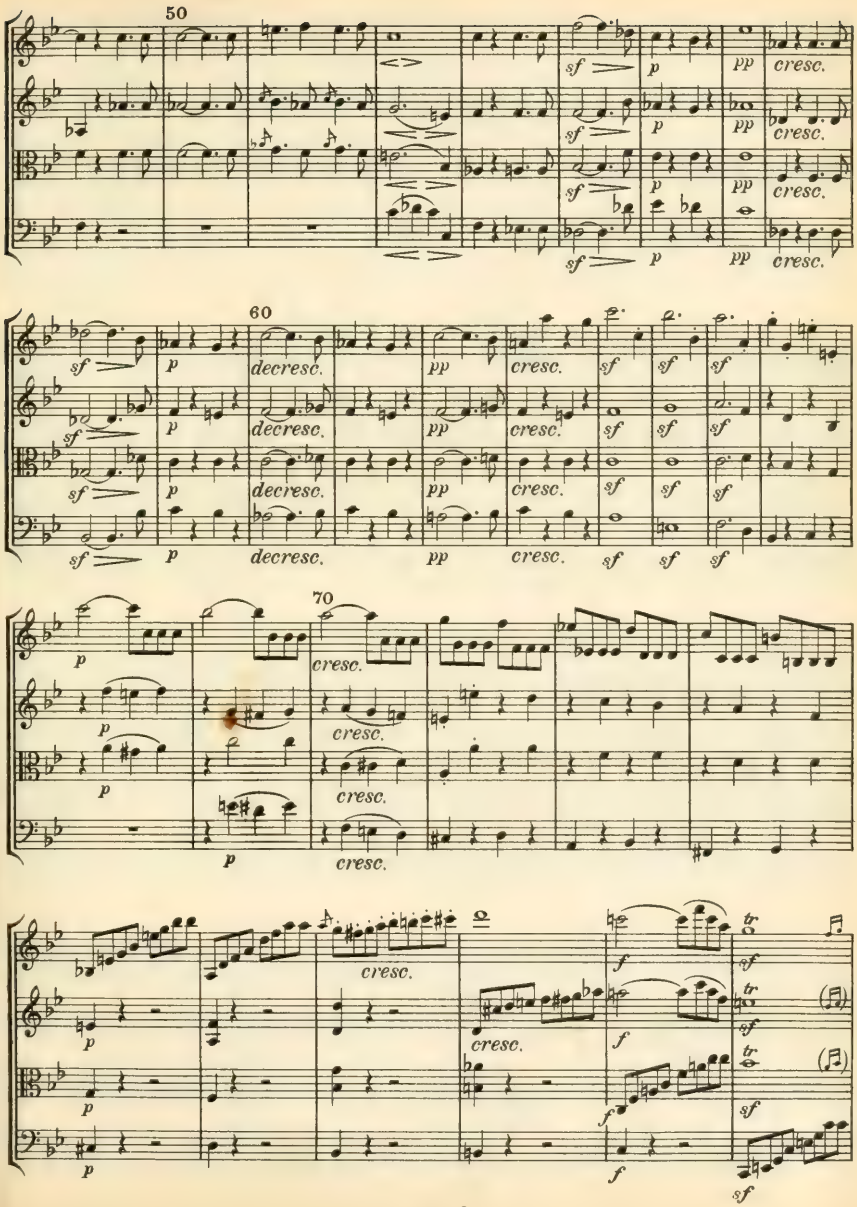
I.

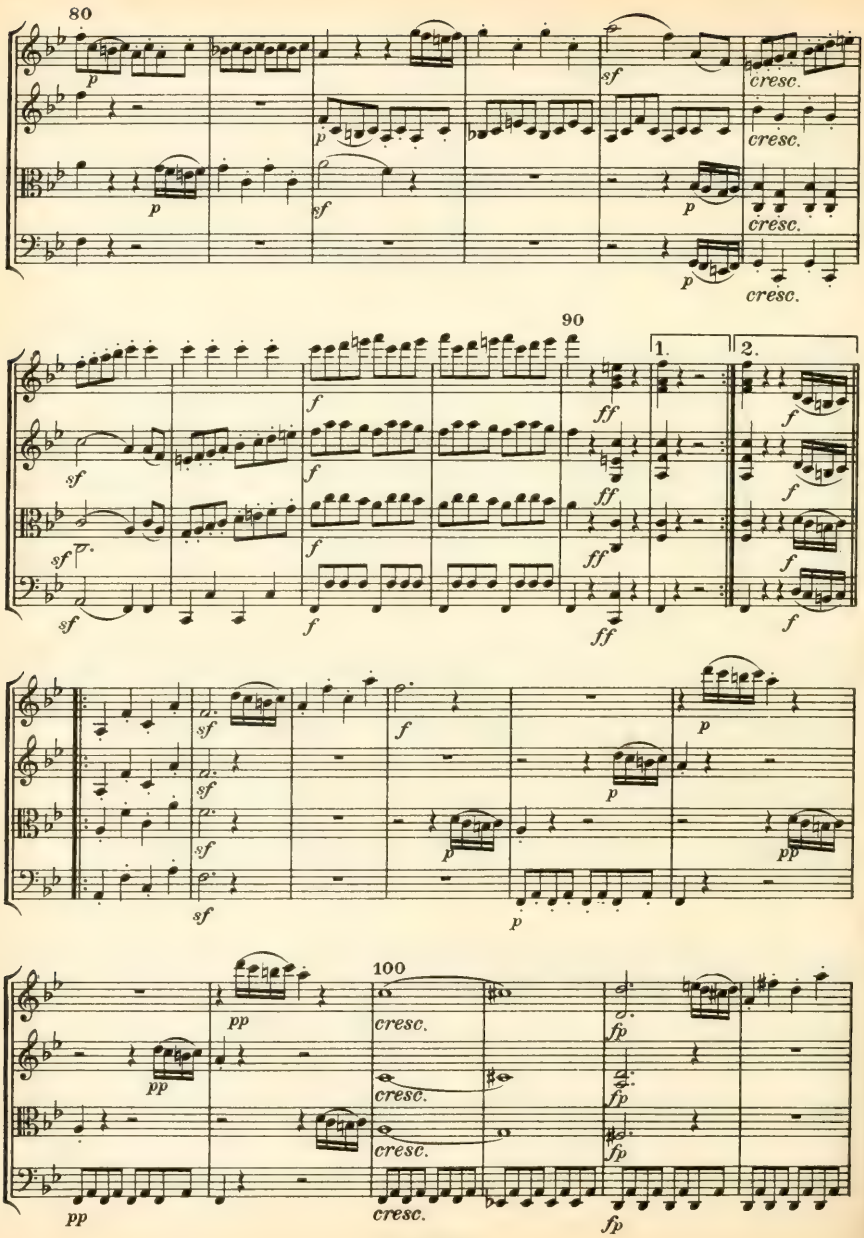
L. van Beethoven, Op. 18 Nº 6.
1770 - 1827

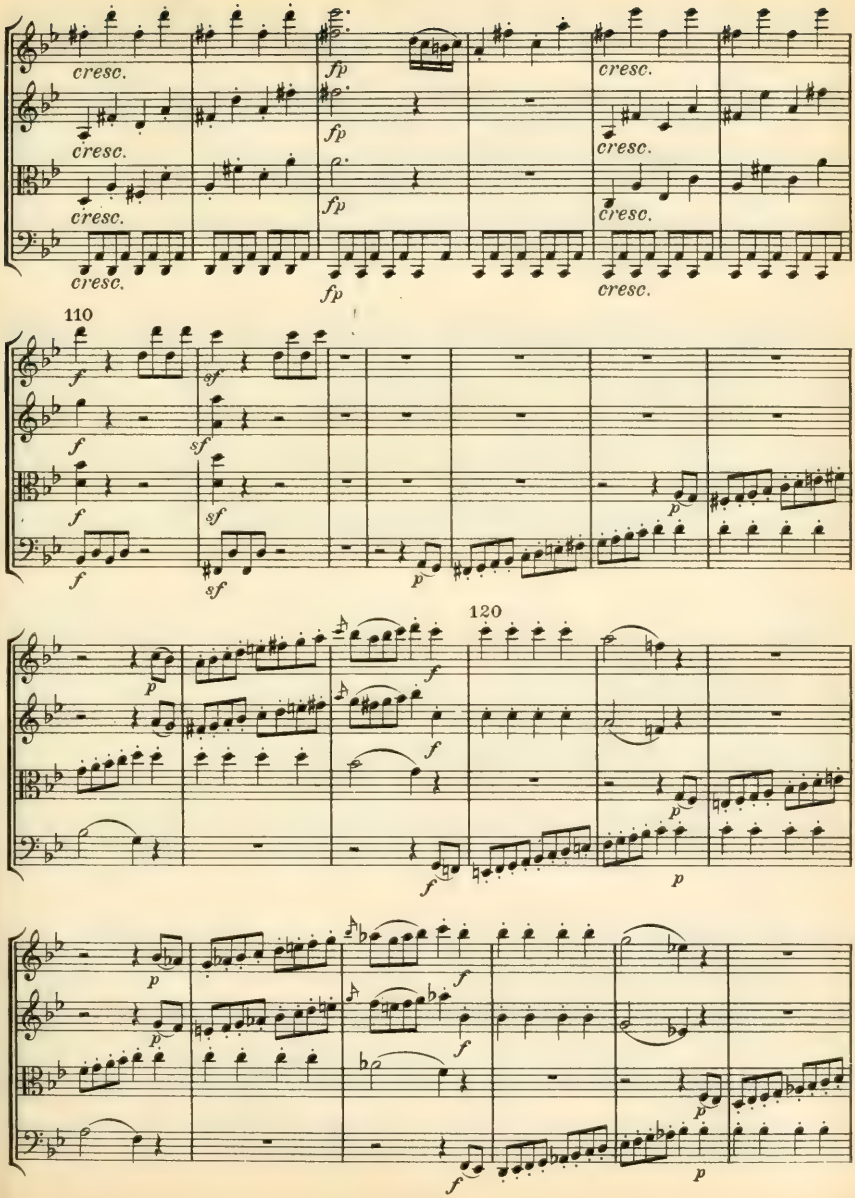
Allegro con brio. 𝅝 = 80 (𝅗𝅥 = 160)

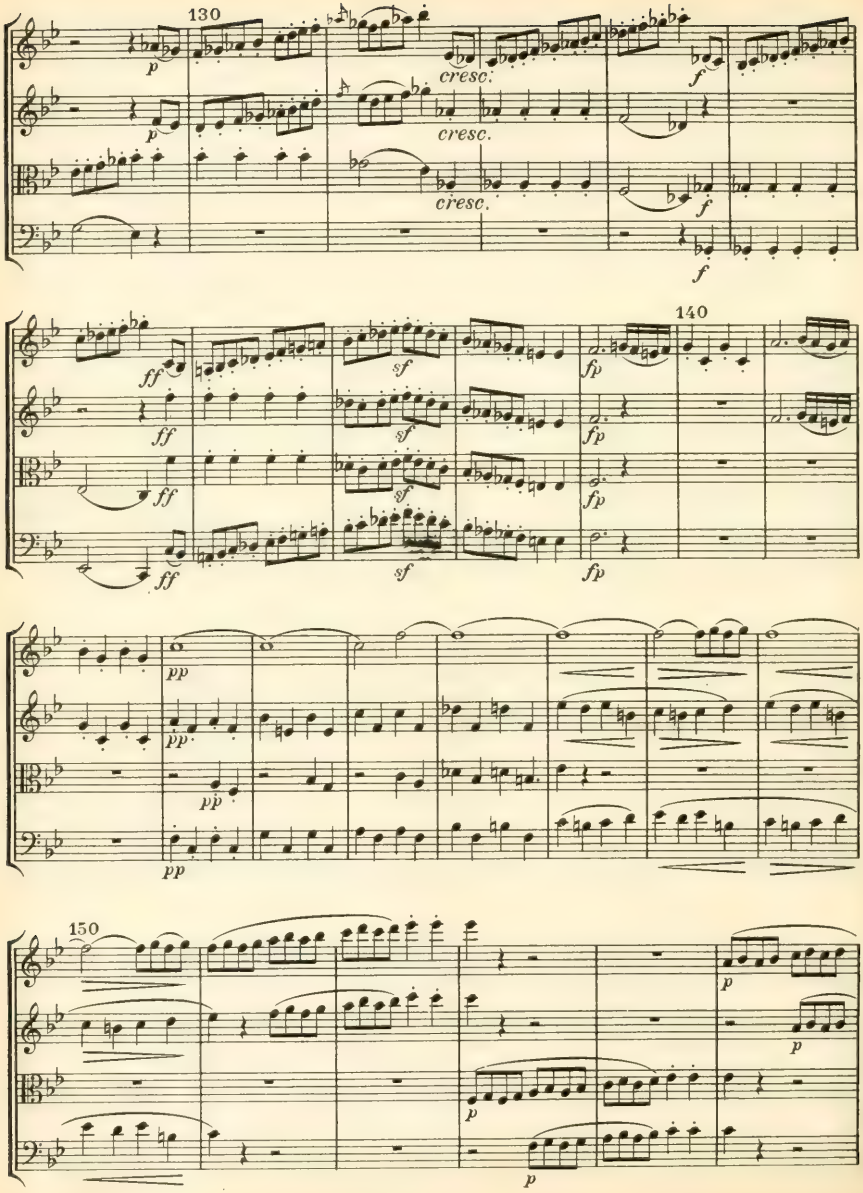


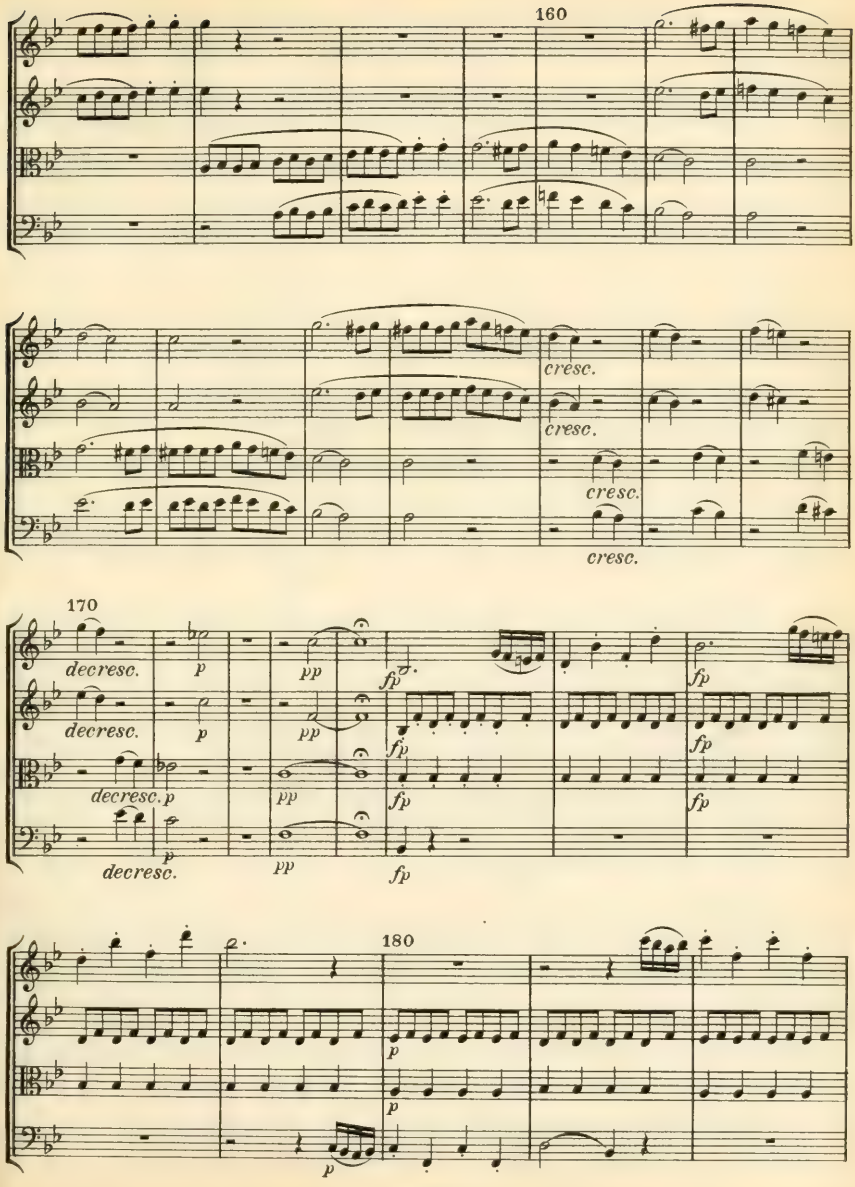

30
cresc.
cresc.
cresc.
cresc.
sf
40
f
p

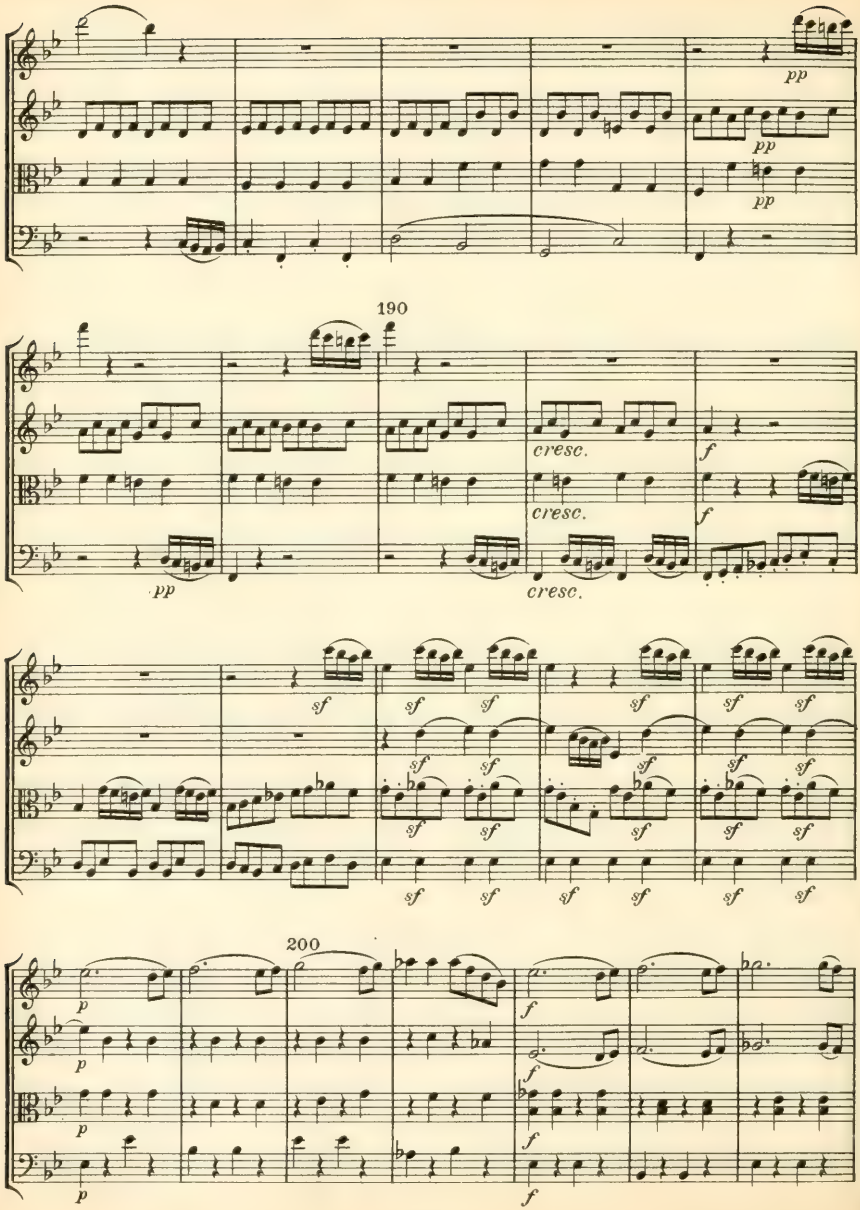

50
sf
p
pp
cresc.
60
decresc.
70
tr

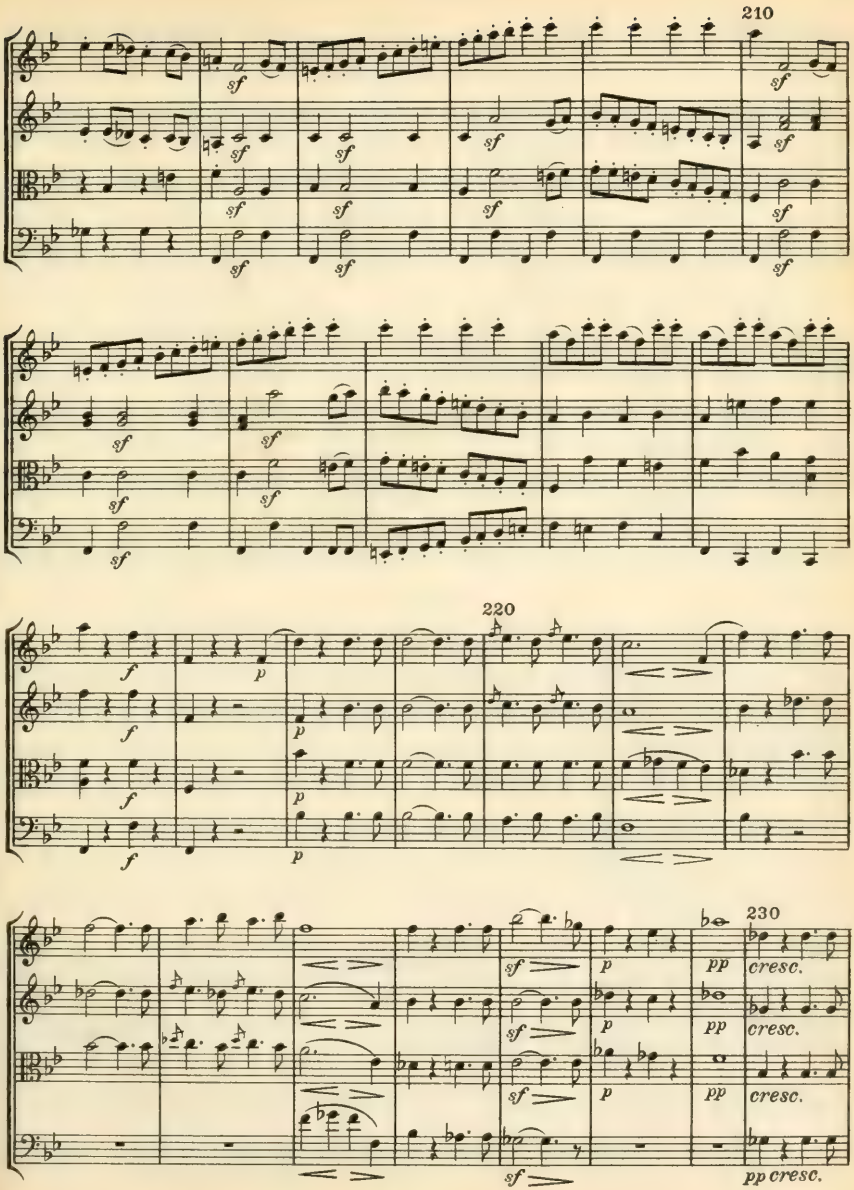

80
90
100
1.
2.
cresc.
fp
pp

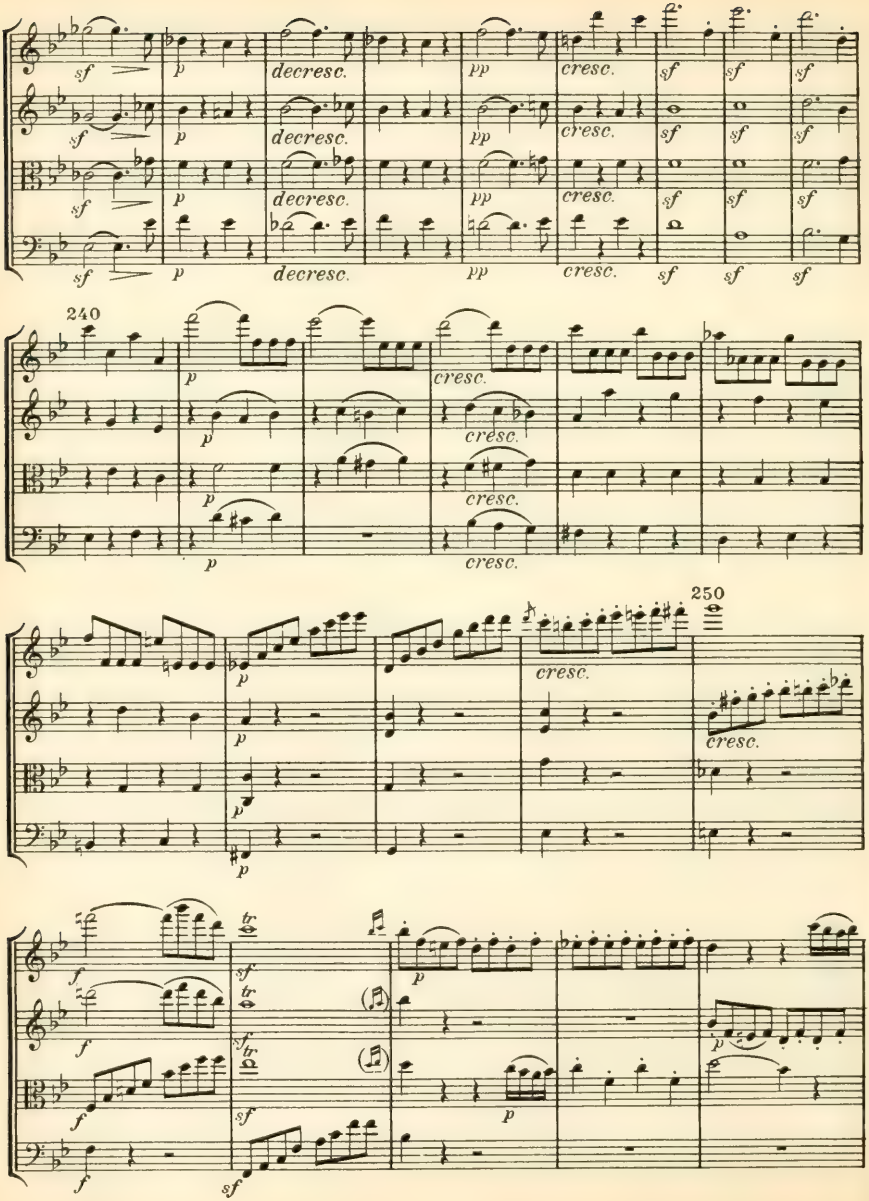

cresc.
fp
110
sf
120


130
cresc.
cresc.
cresc.
140
150

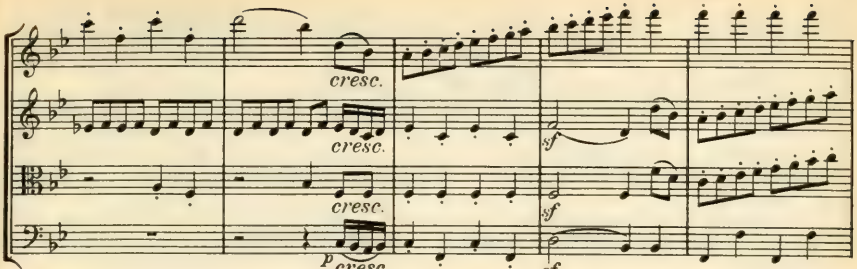

160
cresc.
cresc.
cresc.
cresc.
170
decresc.
p
pp
fp
decresc.
p
pp
fp
decresc.
p
pp
fp
decresc.
p
pp
fp
180
p
p
p

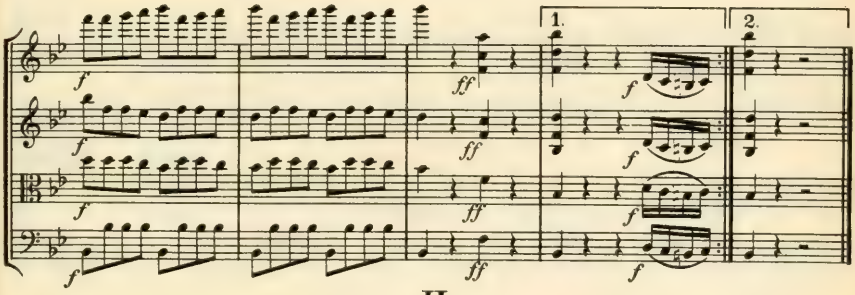

pp
pp
pp
190
cresc.
f
cresc.
f
pp
cresc.
sf
200
p
f


210
220
230
sf
p
pp
cresc.
pp cresc.


sf
p
decresc.
pp
cresc.
sf
240
250
tr
f

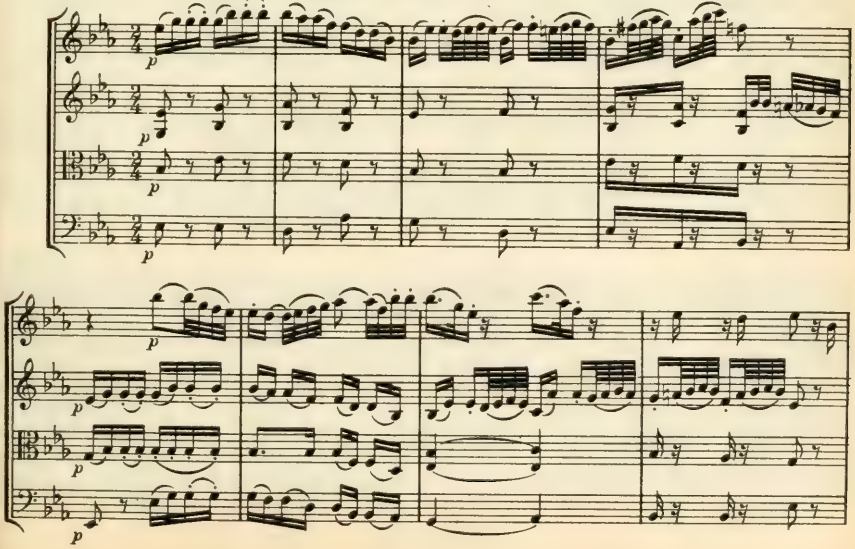
260

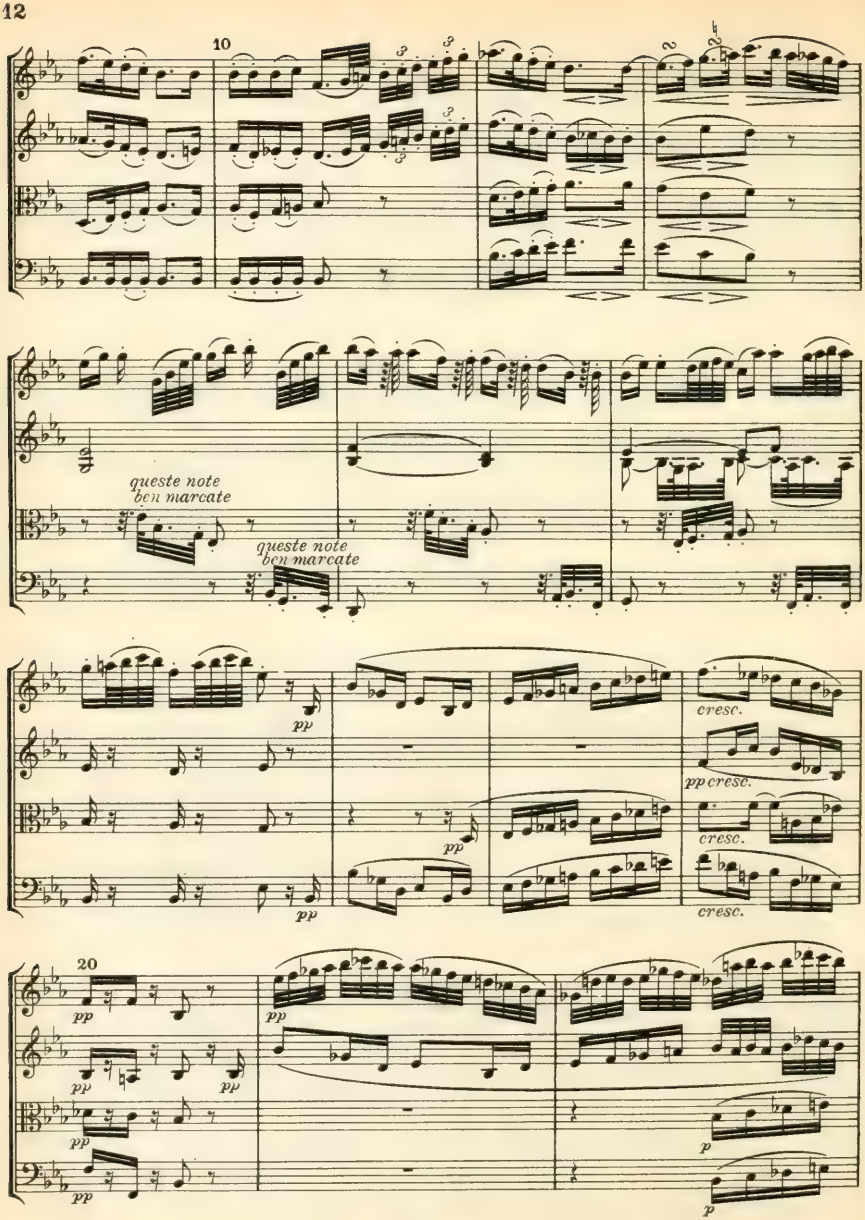


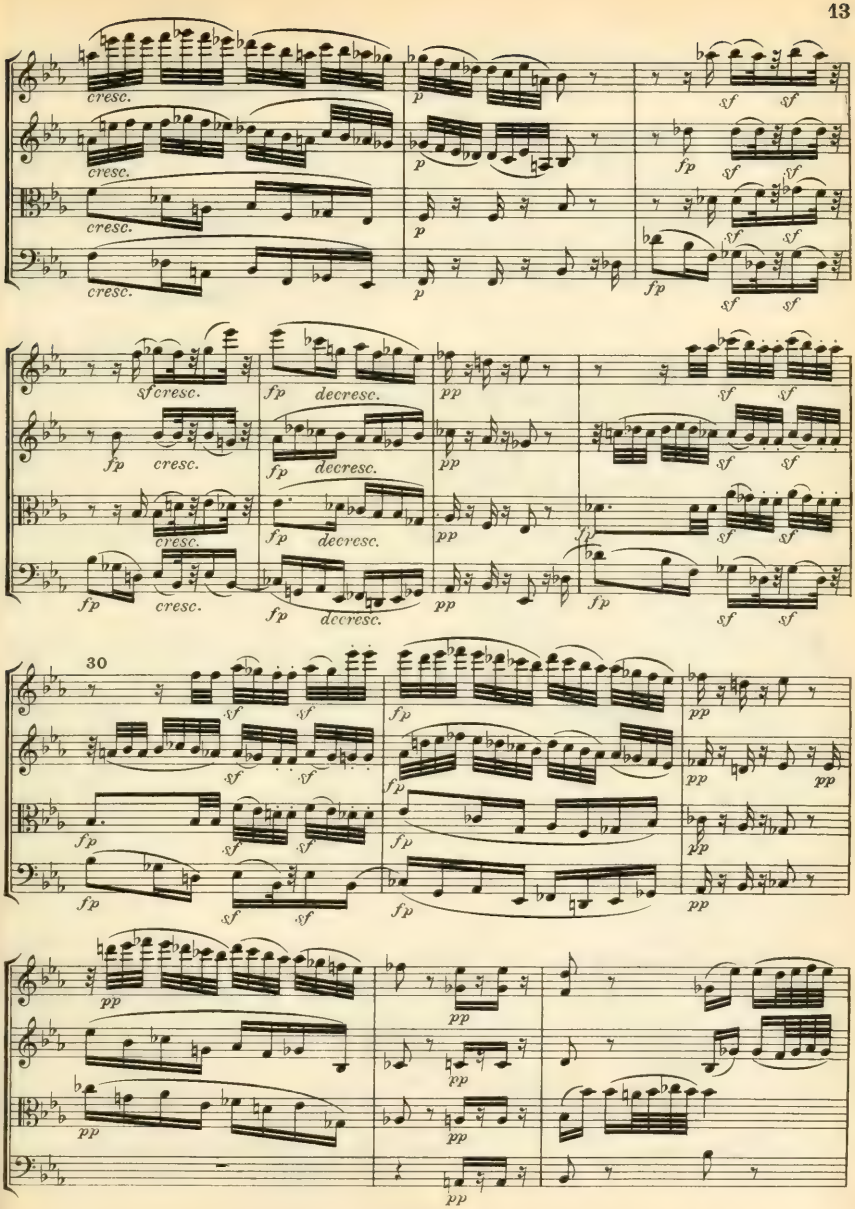


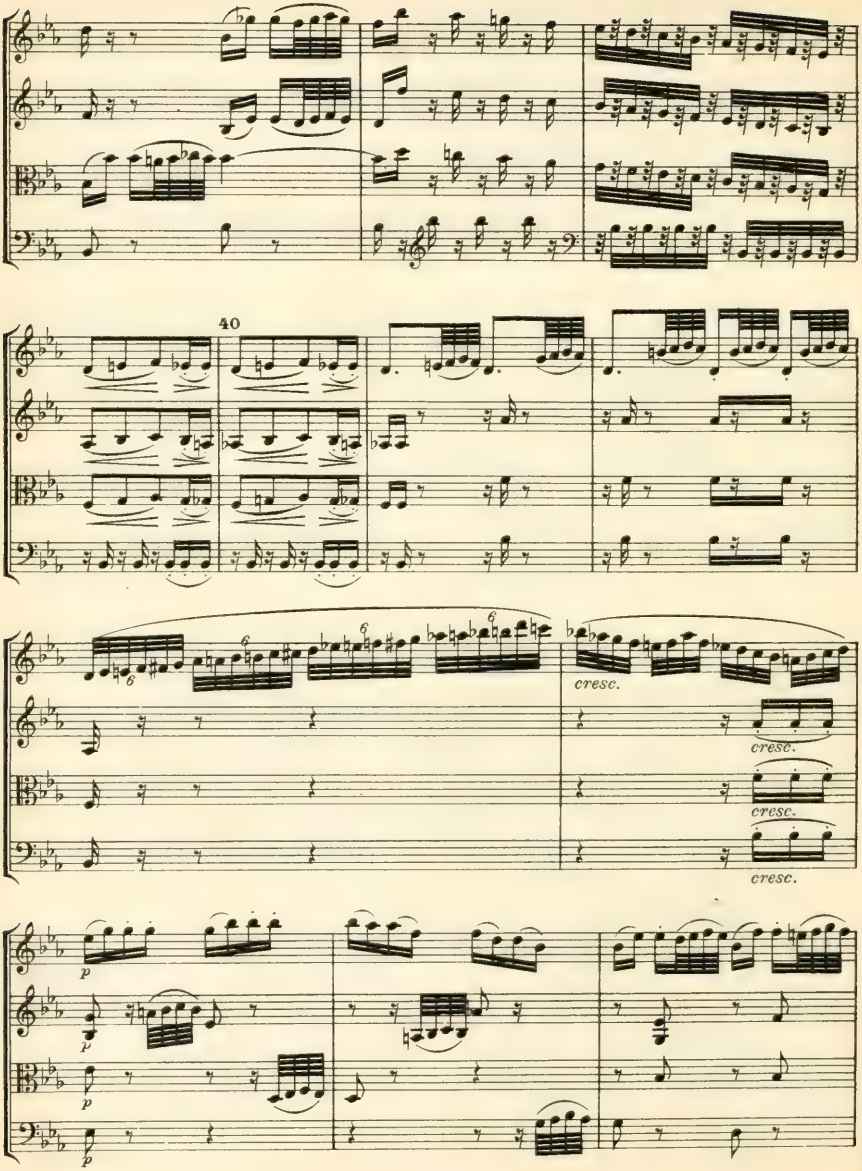
II

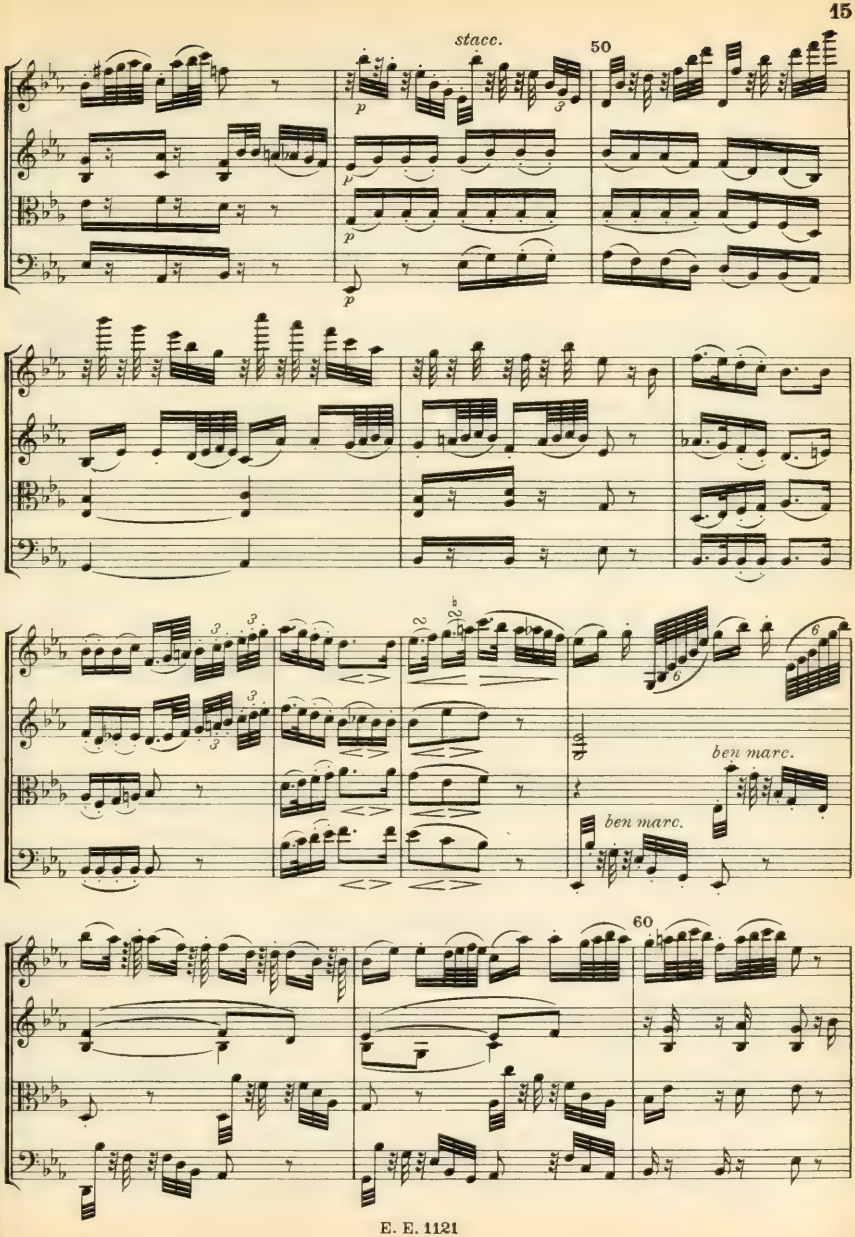
Adagio, ma non troppo. 𝅗𝅥 = 80 (♪ = 40)

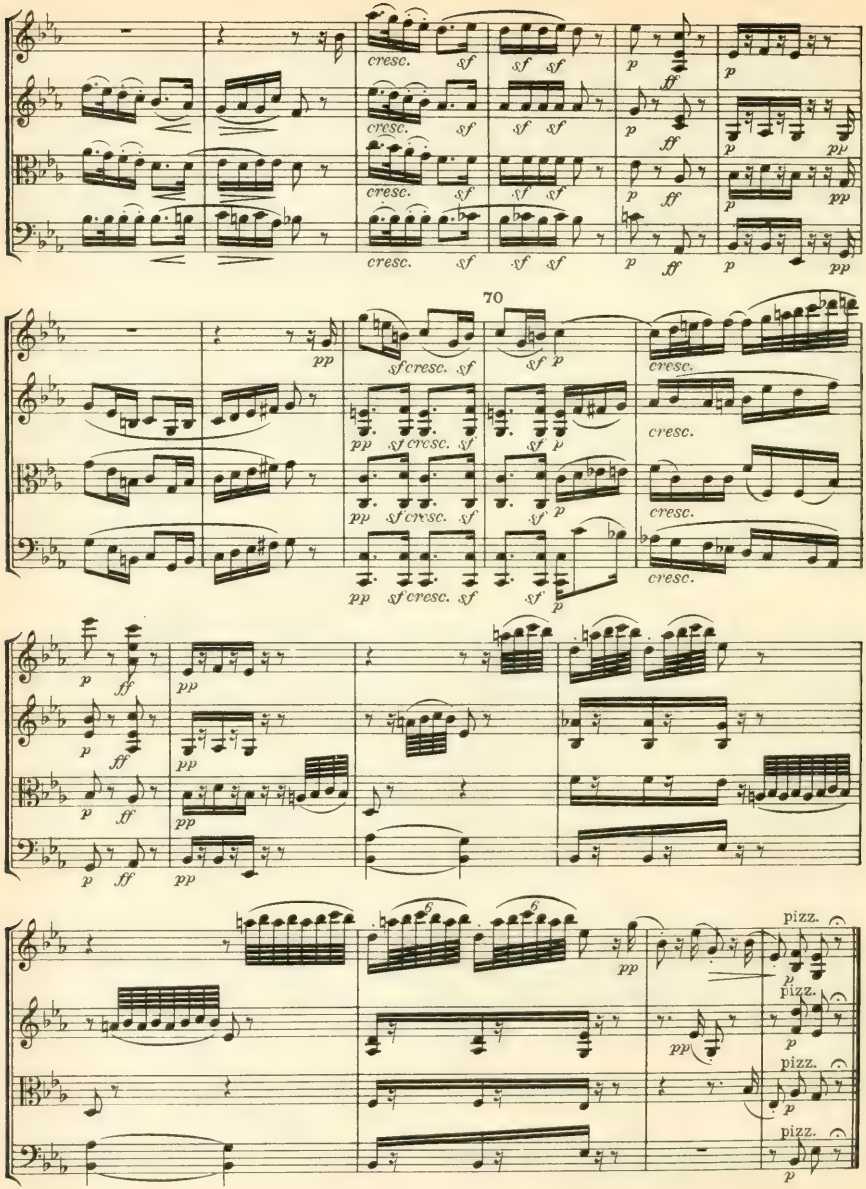



10
queste note
ben marcate
queste note
ben marcate
pp
cresc.
20


cresc.
p
sf
fp
sf cresc.
decresc.
pp
30


40
cresc.
cresc.
cresc.
cresc.
p
p
p
p

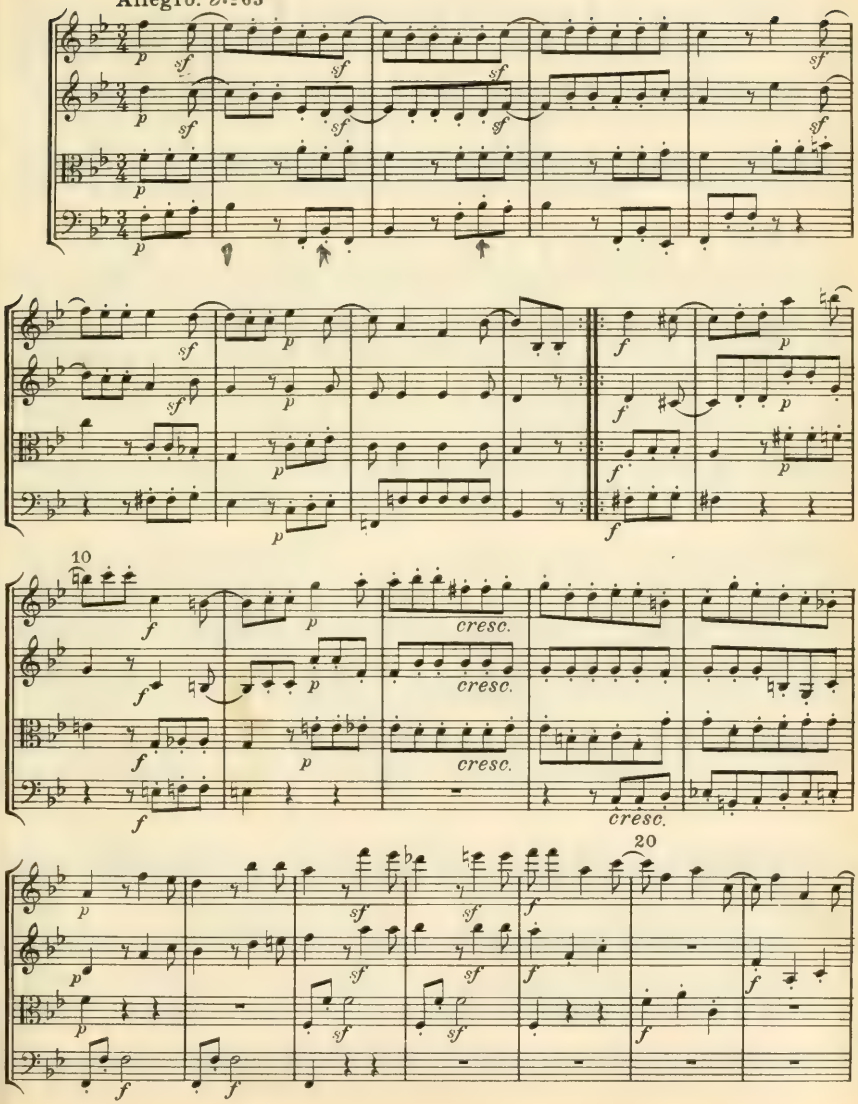

stacc.
50
ben marc.
ben marc.
60

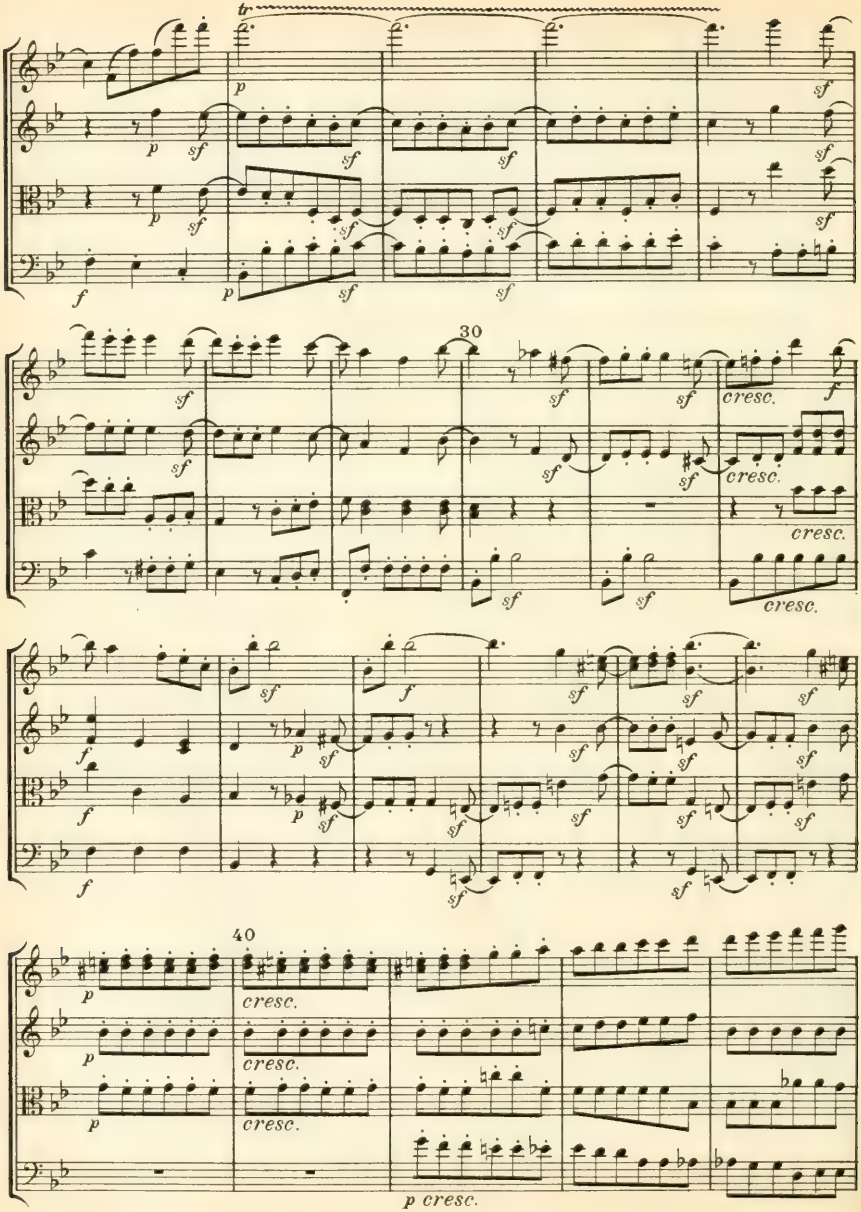

cresc.
sf
p
ff
pp
70
sf cresc.
pizz.

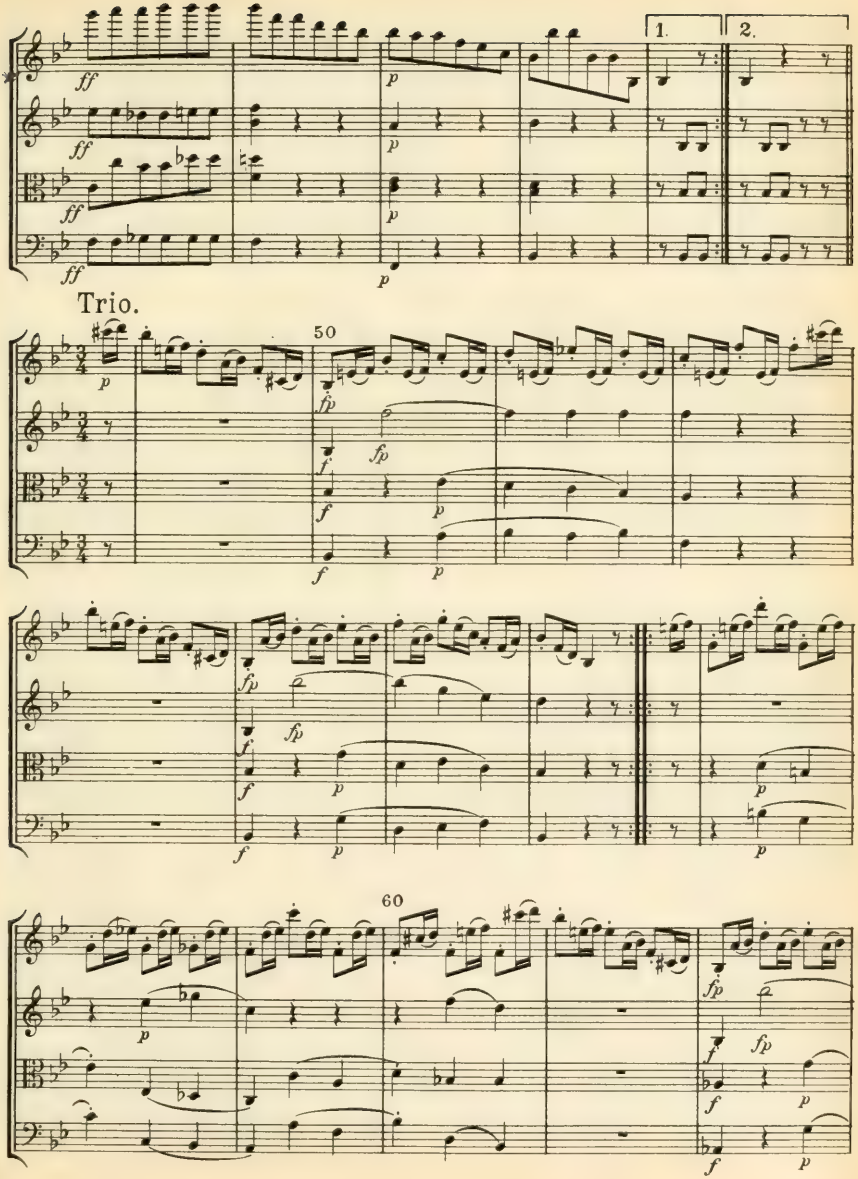
III

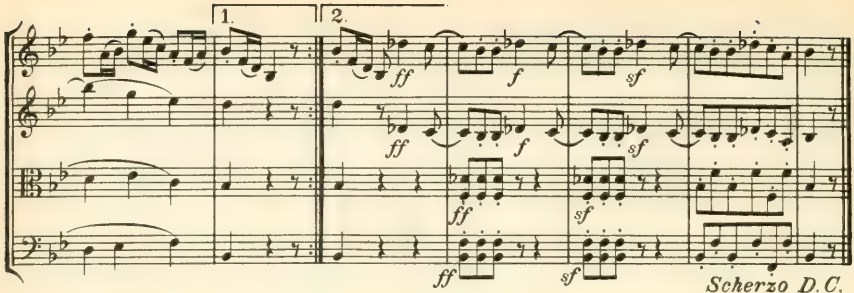
Scherzo.

Allegro. ♩. = 63




tr
30
cresc.
40
p cresc.


1.
2.
Trio.
50
60

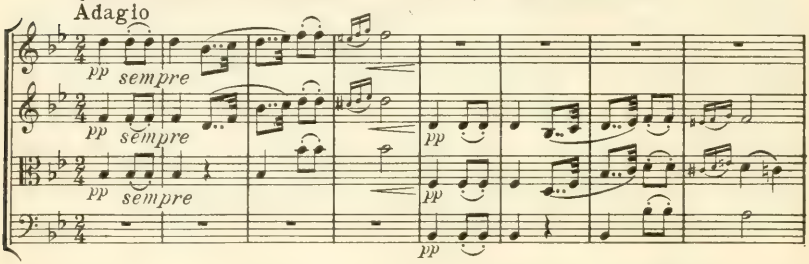


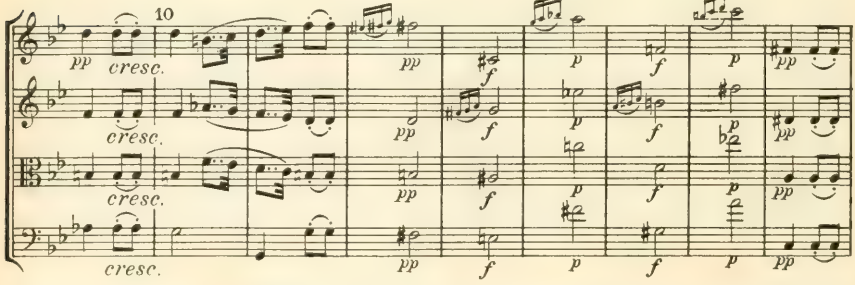
IV

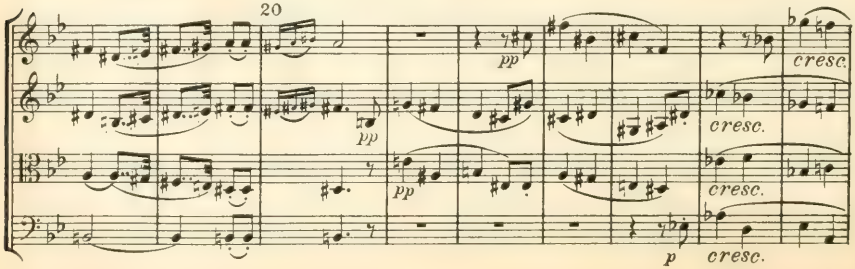
La Malinconia. ♩= 58

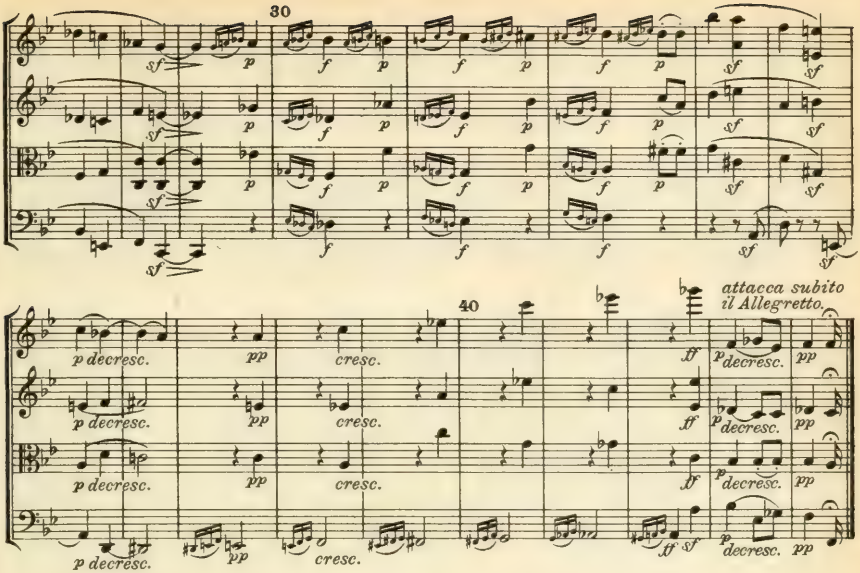
Questo pezzo si deve trattare colla più gran delicatezza

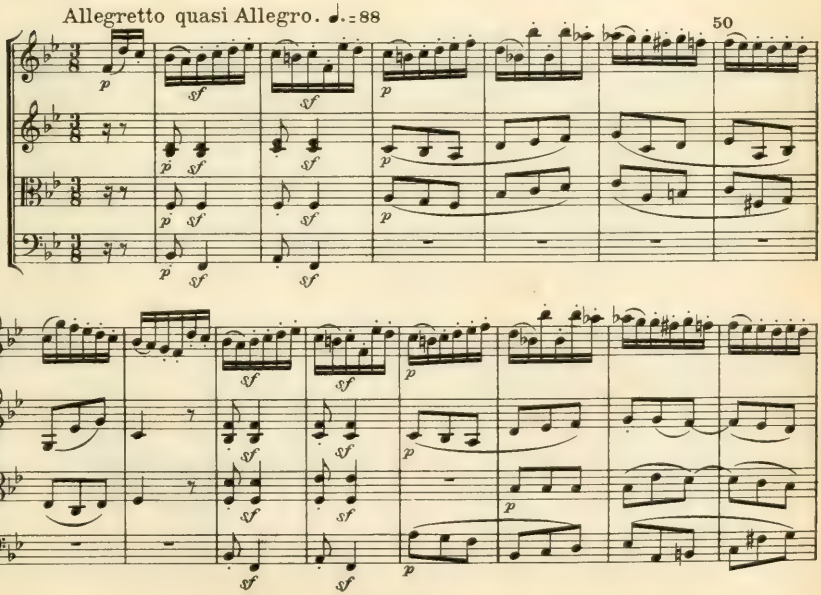
Adagio

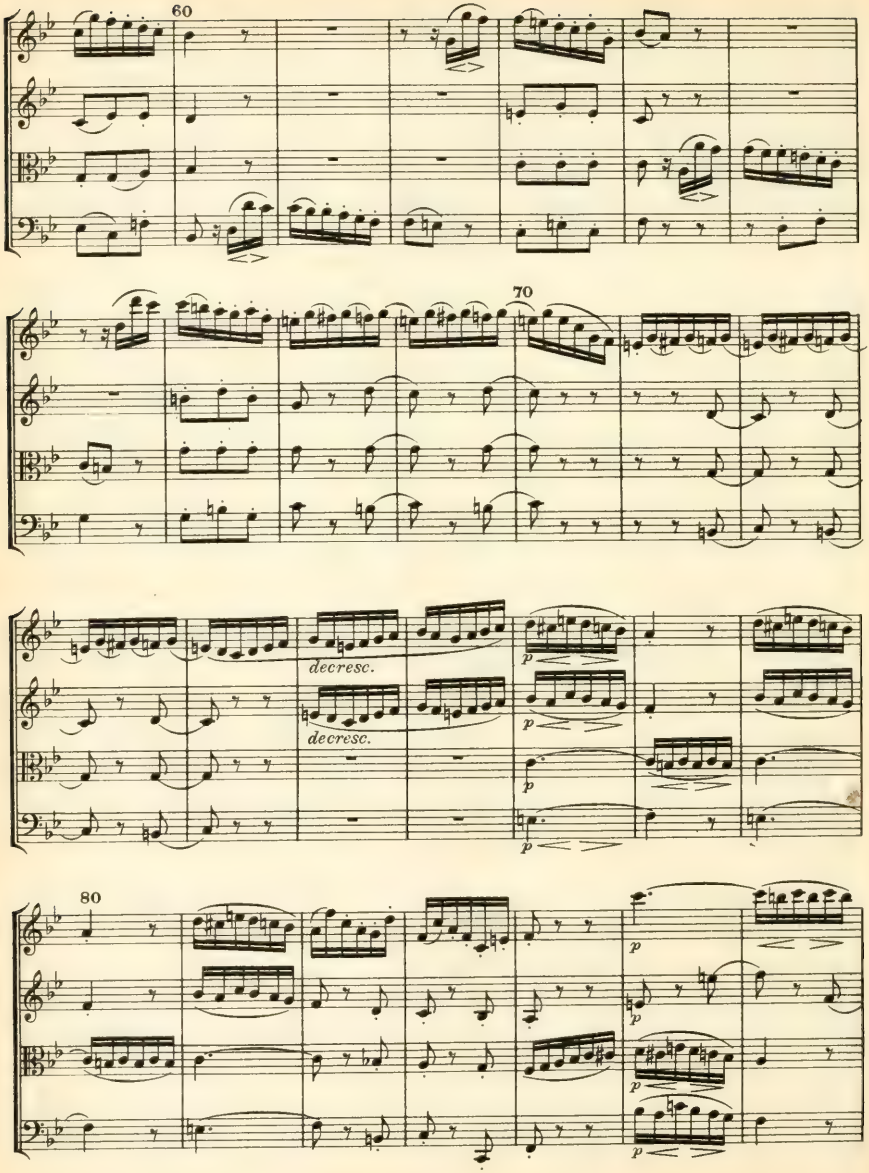


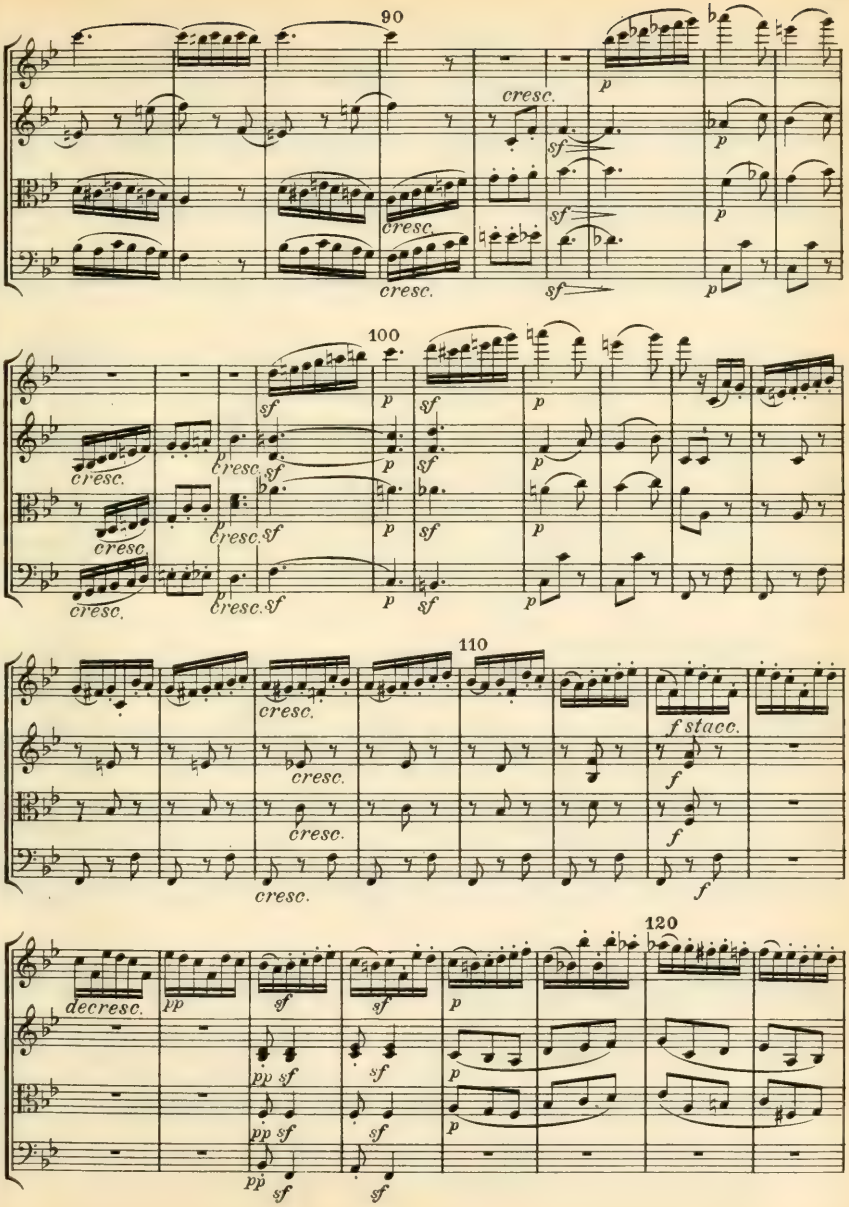


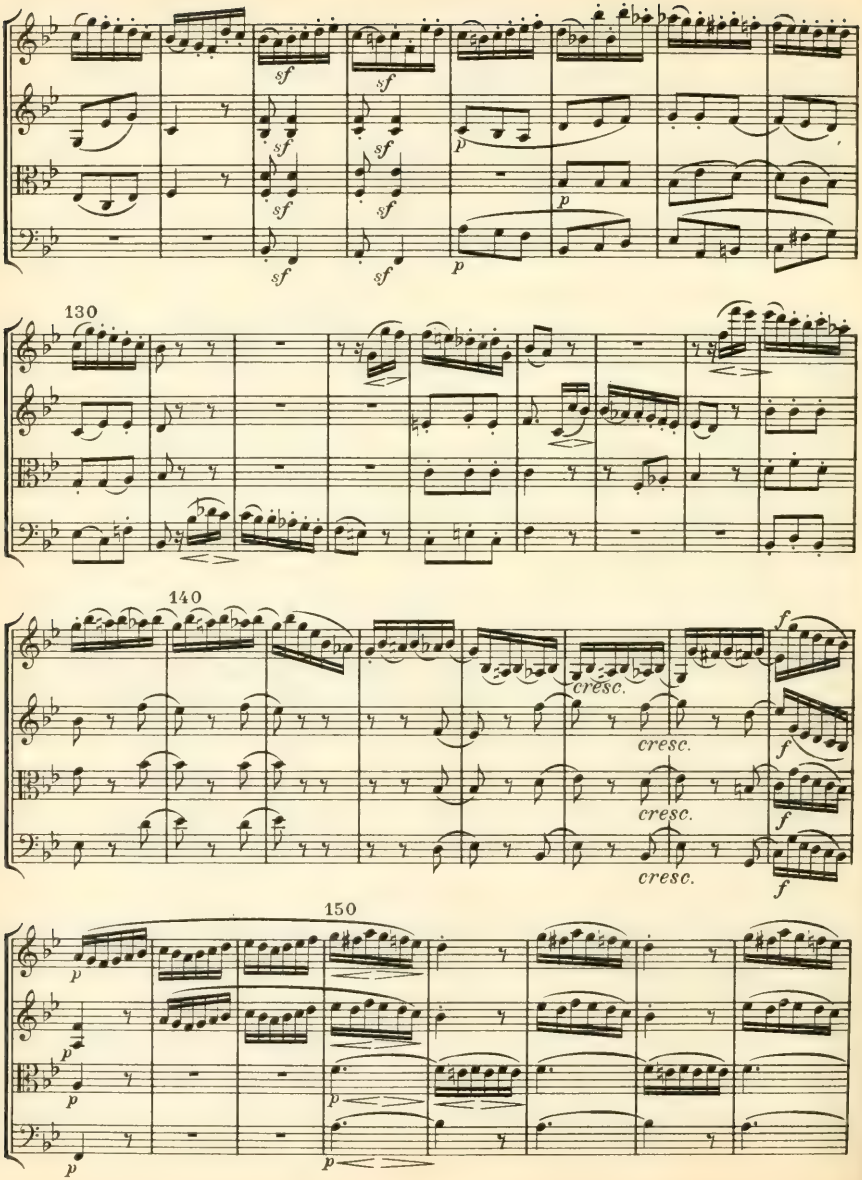


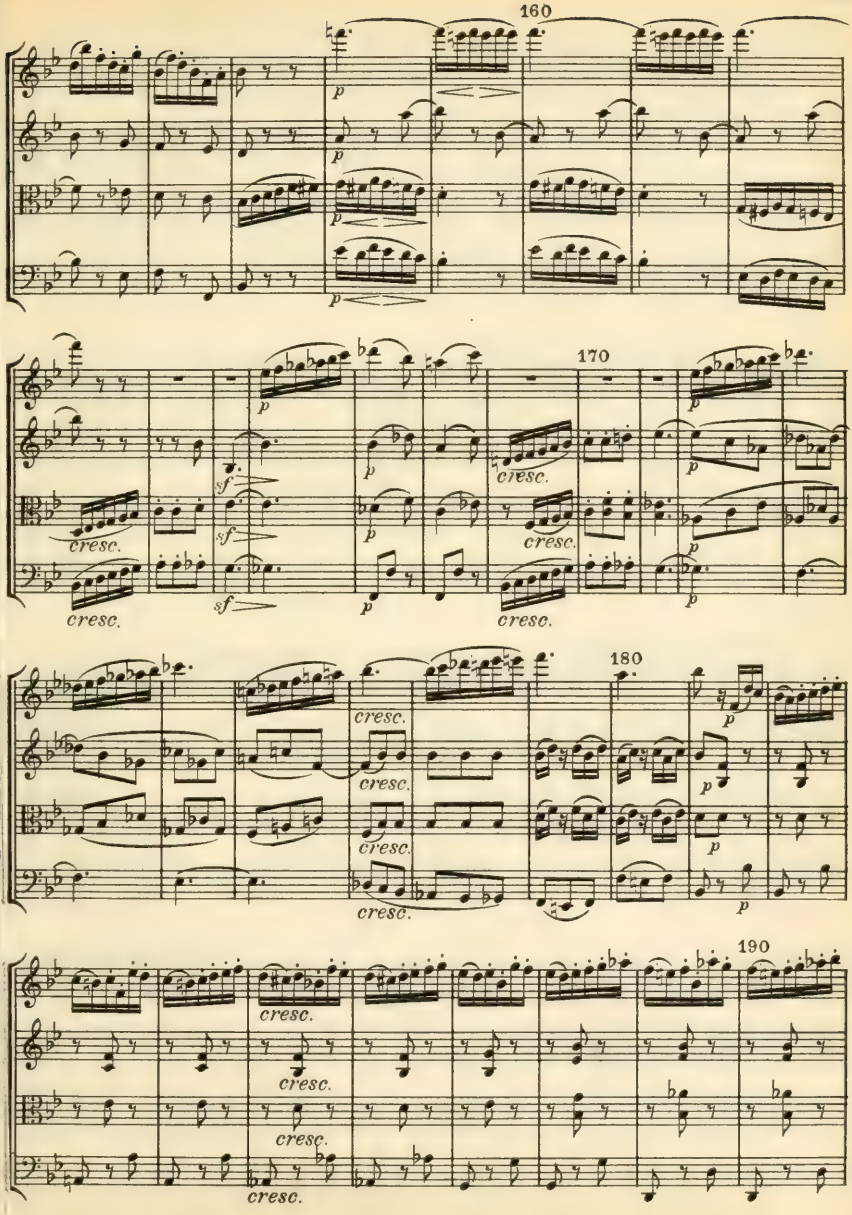

30
40
attacca subito il Allegretto.
p decresc.
pp
cresc.
ff
sf

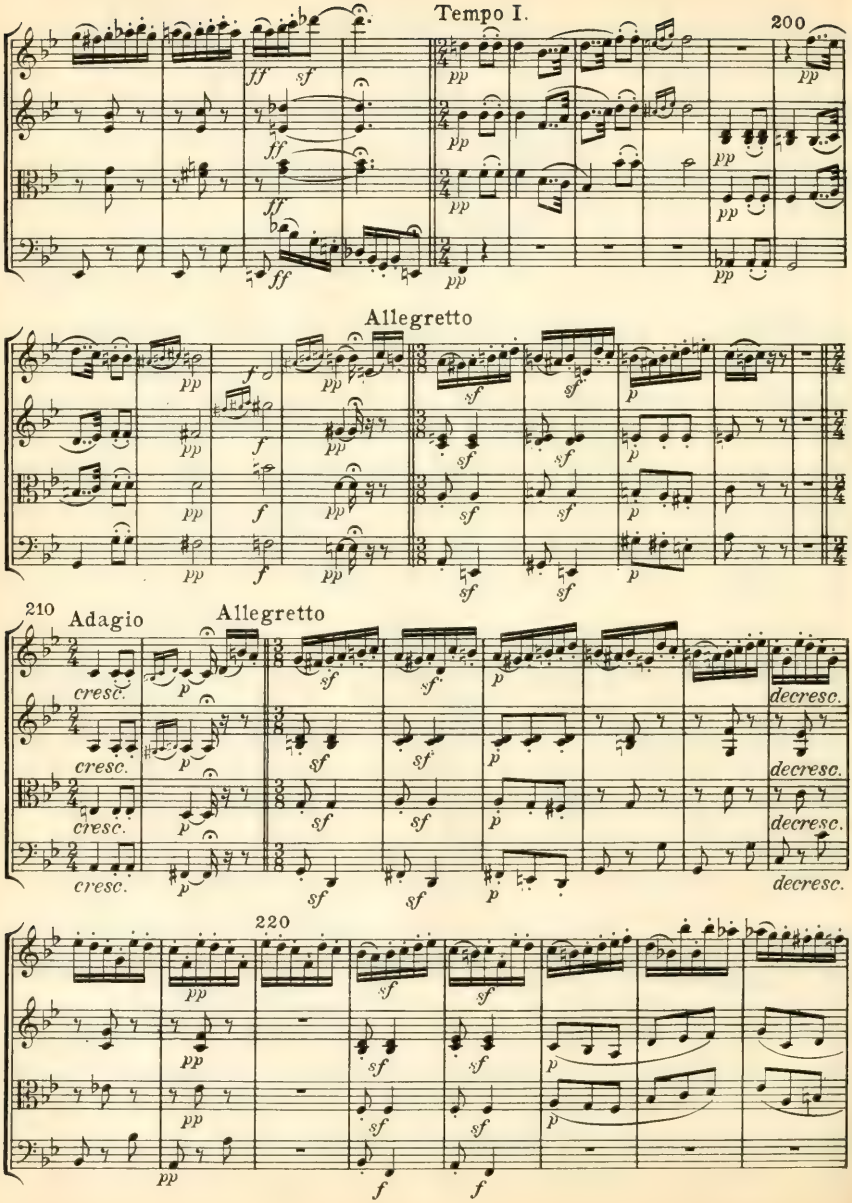

Allegretto quasi Allegro. ♩.=88
50
p
sf

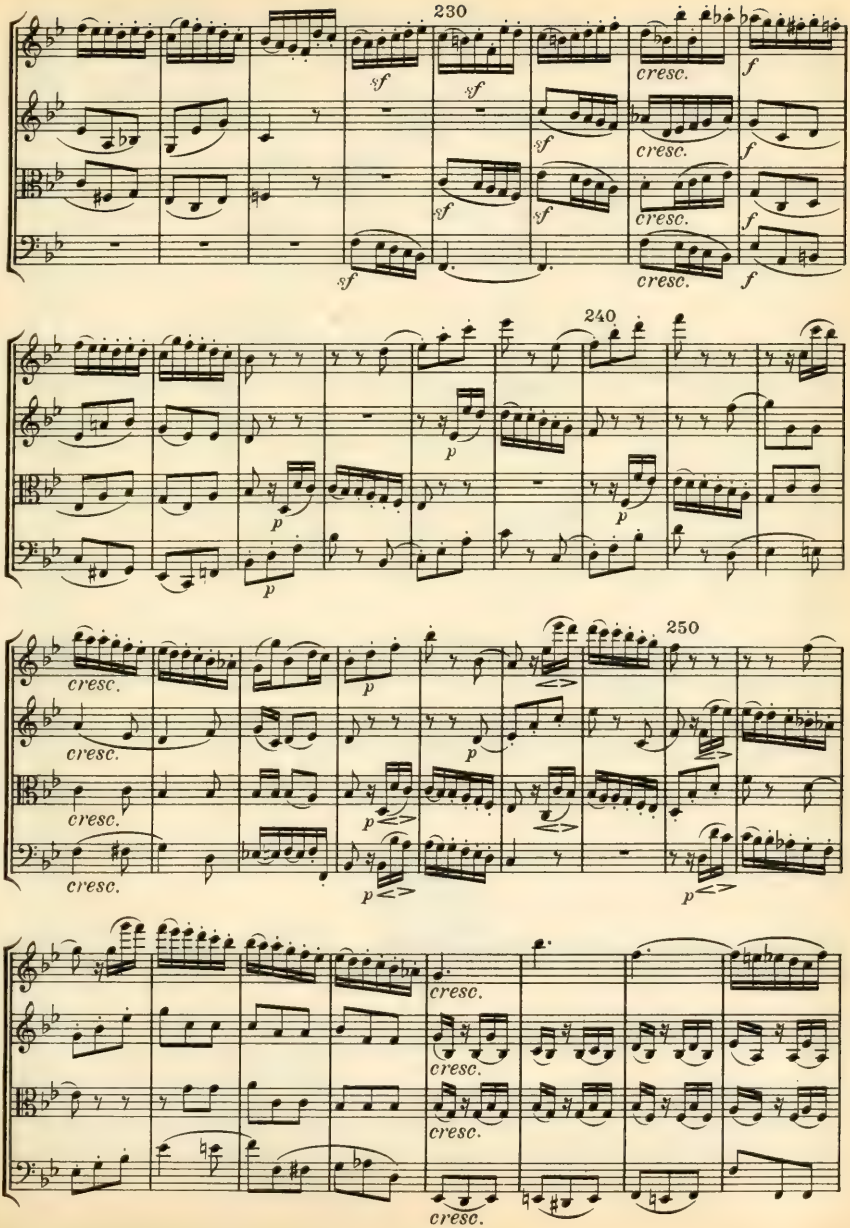

60
70
decresc.
decresc.
80

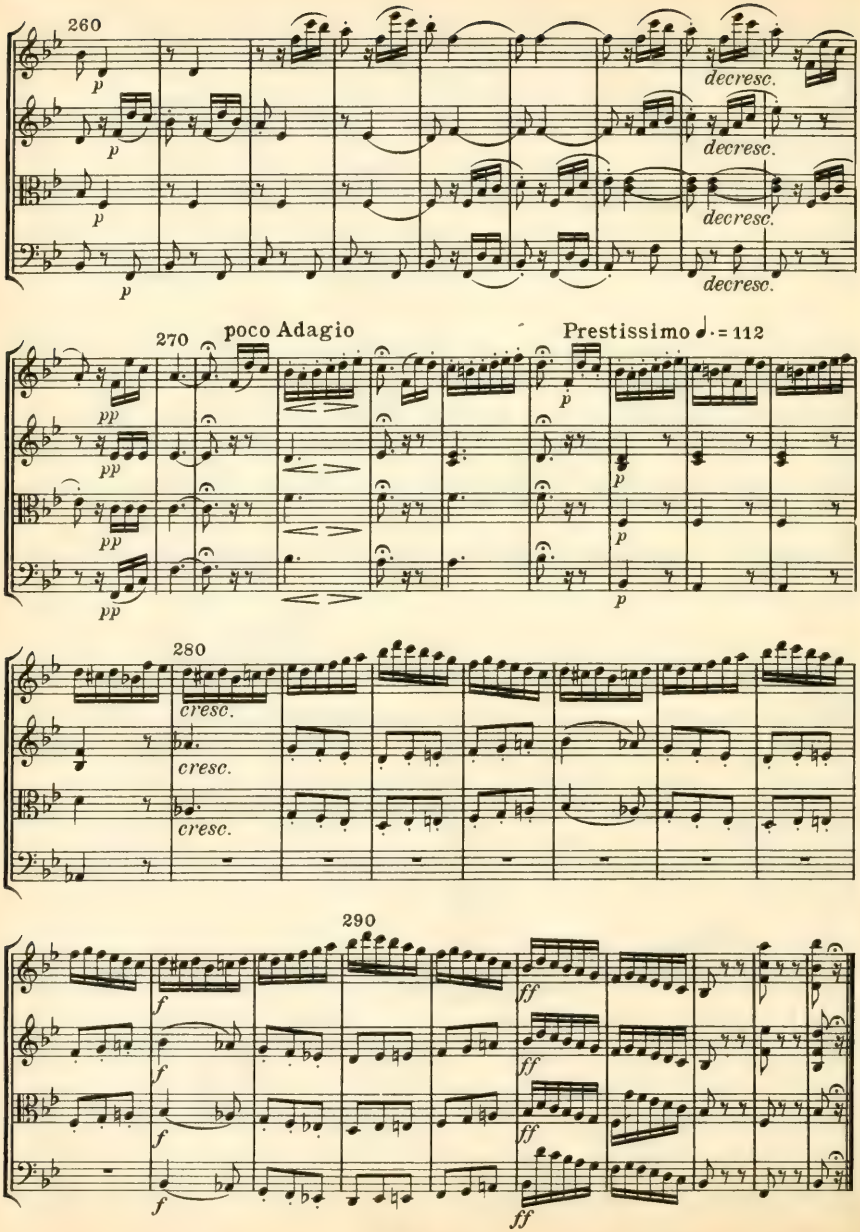

90
cresc.
sf
p
100
110
f stacc.
120
decresc.
pp
E. E. 1121


130
140
150
cresc.
cresc.
cresc.
cresc.


160
170
180
190
p
sf
cresc.


Tempo I.
200
Allegretto
210
Adagio
Allegretto
220


230
sf
sf
cresc.
f
240
p
250
cresc.


260
p
decresc.
270
poco Adagio
Prestissimo ♩. = 112
pp
280
cresc.
290
f
ff

Eulenburgs kleine Partitur-Ausgabe

Dem Grafen von Rasumoffsky gewidmet

QUARTETT

No. 7

F dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 59, No. 1

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig / Wien

28

Zwar hatte Beethoven im Jahre 1802 seinen 1801 erschienenen Streichquartetten op. 18 die Umarbeitung der Edur-Klaviersonate op. 14 Nr. 1 in ein Quartett (in Fdur) folgen lassen, allein es vergingen mehrere Jahre, bis er wieder an die Komposition von Originalstreichquartetten ging. Die äußere Veranlassung dazu war ein Auftrag oder Wunsch des kunstliebenden Grafen Rasumovsky, des damaligen russischen Botschafters in Wien.

Das Autograph des ersten dieser drei Quartette, das seit April 1909 im Besitze der Königl. Bibliothek in Berlin ist, ist von Beethoven überschrieben: Quartetto 1mo La prima parte solamente una volta-Quartetto angefangen am 26 May 1806. —

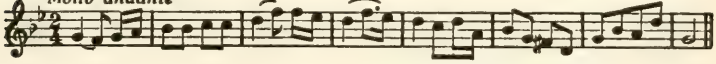
Die Komposition dieser Quartette, die von den Zeitgenossen zuerst nicht recht gewürdigt worden sind, beschäftigte Beethoven neben seinen Werken 56, 57, 58 und auch 60; sie waren am Ende des Jahres 1806 vollendet. Der Sitte der Zeit nach blieben sie ein Jahr lang ungedruckt im Besitze des Auftraggebers, dem sie auch gewidmet wurden. Am 18. November 1806 bot sie Beethoven der Firma Breitkopf & Härtel in Leipzig für 600 Gulden vergeblich zum Verlag an. Nicht ganz aufgeklärt ist, welches die Originalausgabe ist. Nach Herrn Dugges Ansicht sind diese Quartette im Januar 1808 erschienen, und zwar unter dem Titel: Trois Quatuors pour deux Violons, Alto e Violoncello. Composés par Louis van Beethoven. Oeuvre 59me. Livraison 1, bzw. 2, 3 a Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) Nottebohm aber gibt als Verlag „Vienne au Bureau des arts e d'industrie a Pesth chez Schreyvogel & Comp.“ mit den gleichen Verlagsnummern an. Er hat wohl recht; ich glaube, daß die ca. 1829 erloschene Firma Johann Riedl in Wien diese Quartette von dem Bureau übernommen hat.

Die dritte Umschlagseite dieser Riedlschen (und wohl auch der ursprünglichen) Ausgabe ist mit dem Wappen der Rasumovsky — der Wahlspruch lautet: Famam extendere factis — geschmückt, unter welchem folgende Widmung steht:

Trois Quatuors Tres humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies. Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe &c. &c. par Louis van Beethoven.

Die Metronomierung ist später von Beethoven festgesetzt worden.

Dem Grafen Rasumovsky zu Ehren hat Beethoven in dem ersten und zweiten Quartett je ein russisches Volkslied eingeflochten. Das in Finale von No. 1 verwendete russische Thema erscheint in der von Iwan Pratsch herausgegebenen Sammlung russischer Volkslieder, die Beethoven gekannt hat (vgl. G. Nottebohm, Zweite Beethoviana 90), in folgender Gestalt:



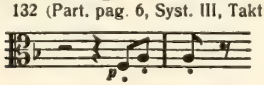
Varianten

Als offenbarer Schreibfehler Beethovens dürfte

I. die Notierung der Viola im Satz I, Takt 132 (Part. pag. 6, Syst. III, Takt 4)

anzusehen sein, wie nach dem Autograph Orig.-Ausg., Heckel, Holle-Liszt, B. & H., auch Joachim-Moser angeben.

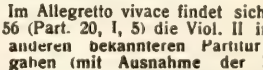
Die Schreibweise bei Peters-David



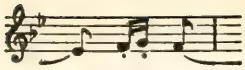
ist entschieden vorzuziehen; dasselbe gilt

II. von der Wiederholung des zweiten Themas Takt 280 (Part. 12, IV, 5). Daß es hier in der Viol. I $\flat\overline{\overline{d}}$ heißen muß, wie auch Joachim-Moser richtig haben, ist zweifellos, trotzdem die Originalhandschrift deutlich d hat.

III. Im Allegretto vivace findet sich Takt 56 (Part. 20, I, 5) die Viol. II in den anderen bekannteren Partitur-Ausgaben (mit Ausnahme der Holle-Lisztschen, sowie der alten und neuen Petersschen) dem Autograph gemäß



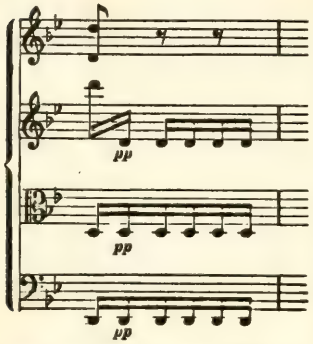
notiert; es muß statt dessen doch wohl



heißen.

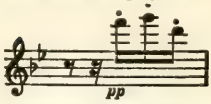
Hinsichtlich der Vortragsbezeichnung ist

IV. Takt 99 (Part. 21, II, 6) erwähnenswert. Bei Peters und B. & H. (letztere Part.- und St.-Ausg.) ist hier die *pp*-Bezeichnung in allen 4 Stimmen vermerkt, und zwar zu der ersten Note. Die Mannheimer Ausgabe (wohl ziemlich der erste Nachdruck), ebenso Holle-Liszt **hat aber so:**



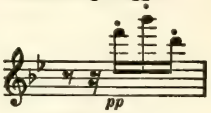
also Viol. I, ohne Bezeichnung, die übrigen Stimmen aber *pp* erst zur zweiten Note. Die Verschiedenheit erklärt sich daraus, daß der Autograph ursprünglich letztere Bezeichnung hatte, die aber Beethoven nachträglich geändert hat. Das gleiche gilt auch von der Parallelstelle (Part. 31, II, 7).

V. findet sich Takt 434 eben dieses selben Satzes (Part. 32, IV, 3) die Viol. I bei Heckel, Holle-Liszt, Peters-David und B. & H. folgendermaßen getreu nach dem Autographen



notiert.

Vergleicht man hiermit die korrespondierende Stelle im Vcello (8 Takte vorher), so darf man wohl auf einen Schreibfehler Beethovens in der Viol. I schließen; es dürfte demnach die auch von Joachim-Moser adoptierte Abänderung Dugges



nicht ganz

ungerechtfertigt sein.

VI. Das d der Viol. I im Schlußtakte (Part 33, IV, 11), welches dem Autograph gemäß in den neueren Ausgaben als auf der G- und D-Saite **zu nehmen notiert steht** (𝅗𝅥), **ist in der Mannheimer und Holle-Lisztschen Ausgabe nur einfach** (𝅗𝅥) **geschrieben. — Auffällig ist ferner**

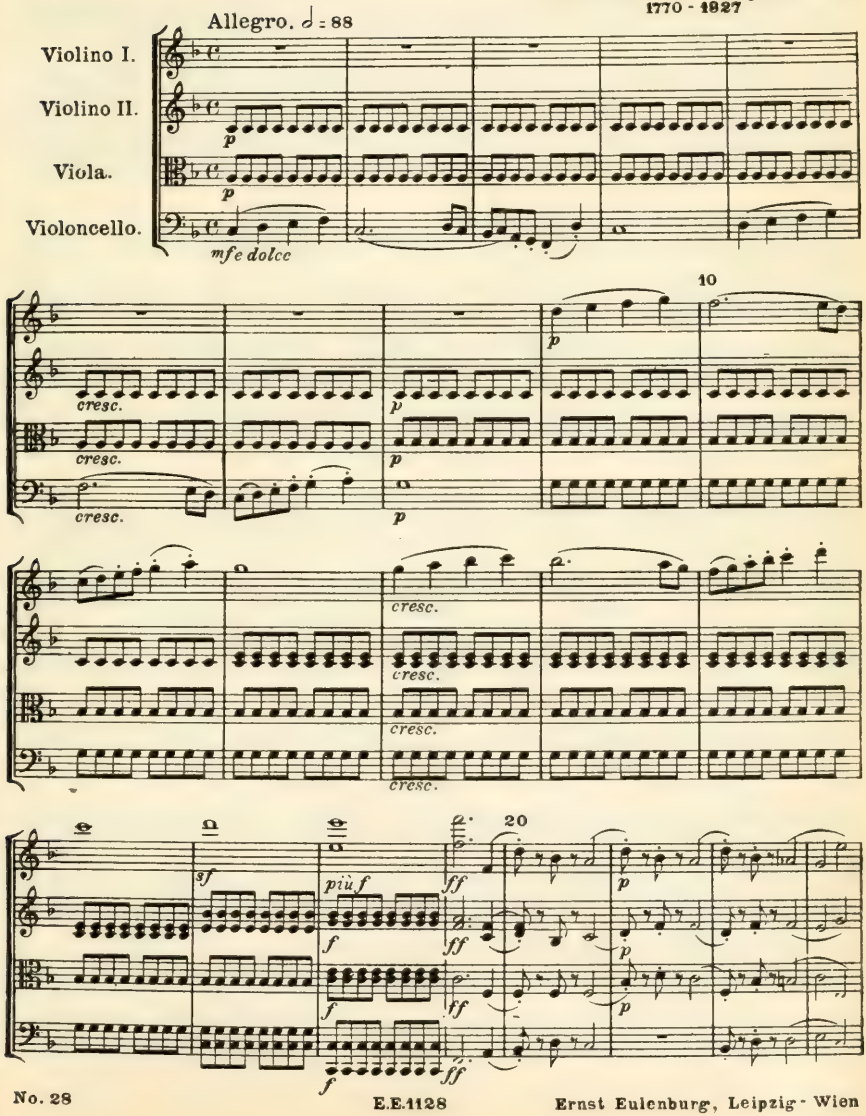
VII. die Wiederholung der Trillerbezeichnung zu Anfang des Thème russe Takt 134 (Part. 45, II—III) und Takt 233 (49, II—III). In der Heckelschen Ausgabe ist, wie im Autographen, die Trillerkette nicht unterbrochen, sondern bindet, ohne Markierung des ersten Taktes vom Allegro, die 5 halben Noten aneinander. Peters (David und auch Joachim-Moser) aber und B. & H. heben den Eintritt durch erneuten Triller-Ansatz hervor.

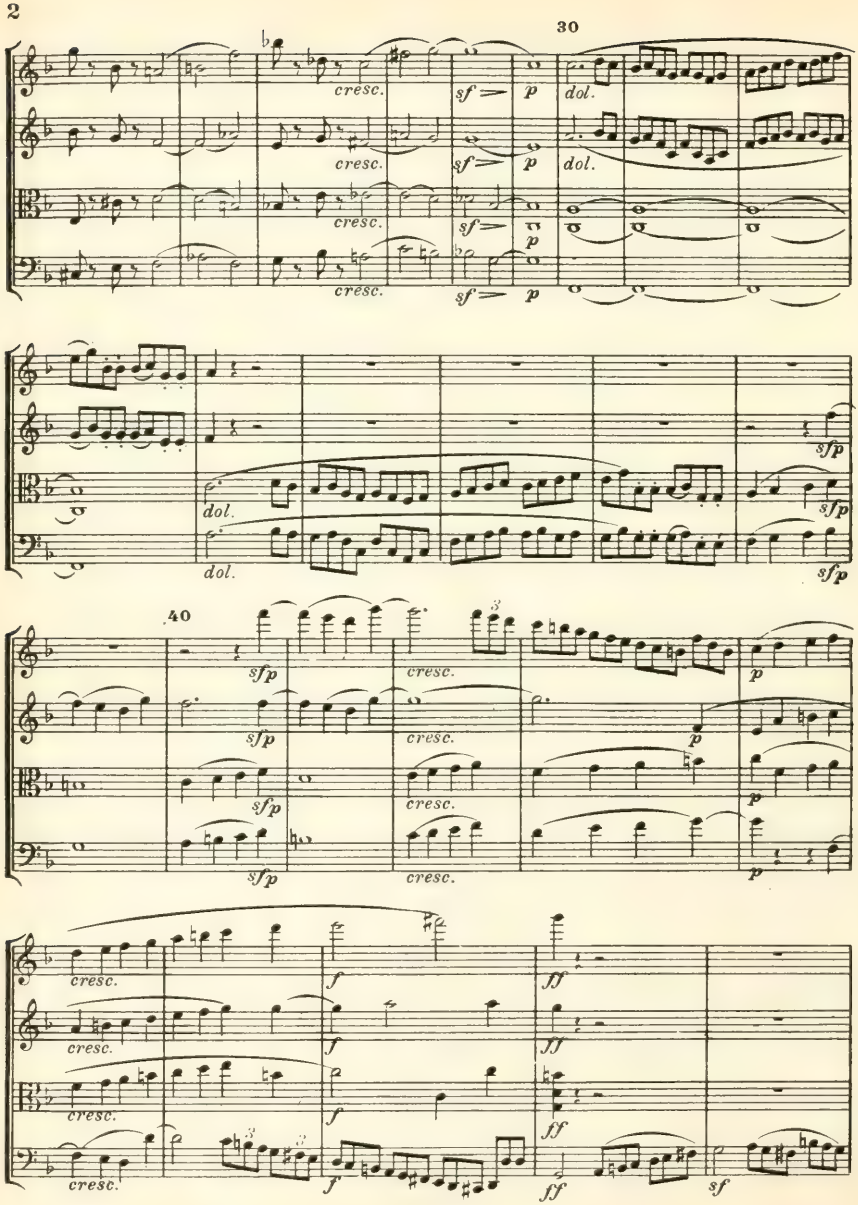
April 1911.

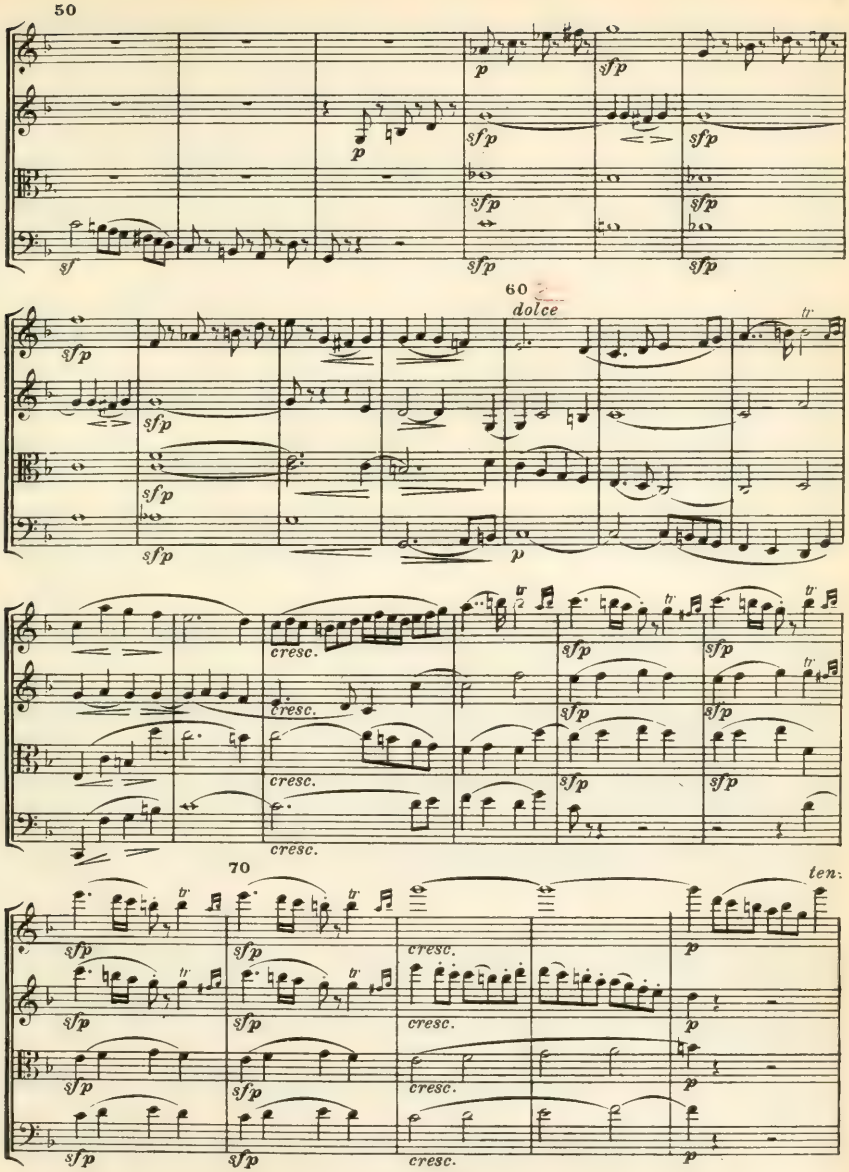
Wilh. Altmann.

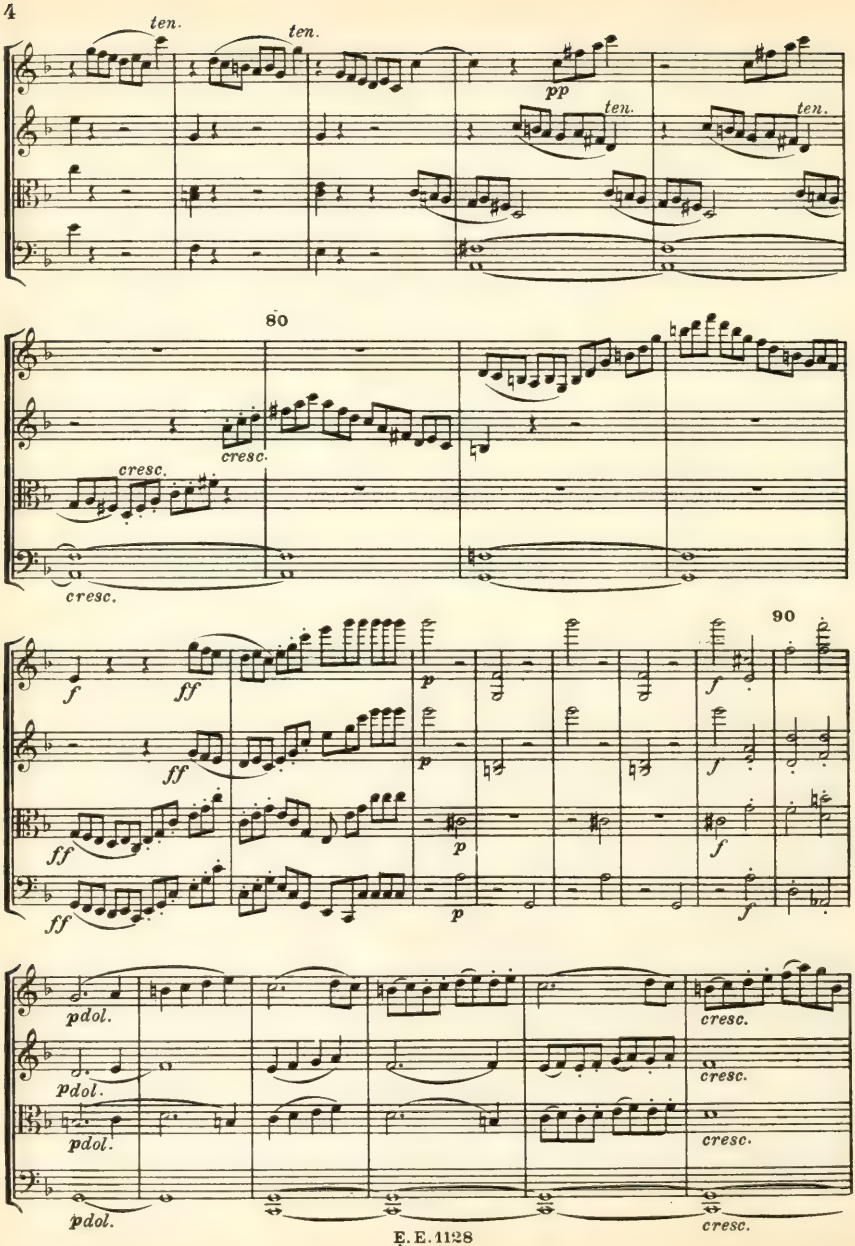
Quartett No 7.

L. van Beethoven, Op. 59. No 1.
1770 - 1827




30
cresc.
sf
p
dol.
sfp
40
f
ff


50
60
dolce
70
ten.


ten.
ten.
pp
ten.
ten.
80
cresc.
cresc.
cresc.
90
f
ff
p
f
ff
p
f
ff
p
f
ff
p
f
pdol.
cresc.
pdol.
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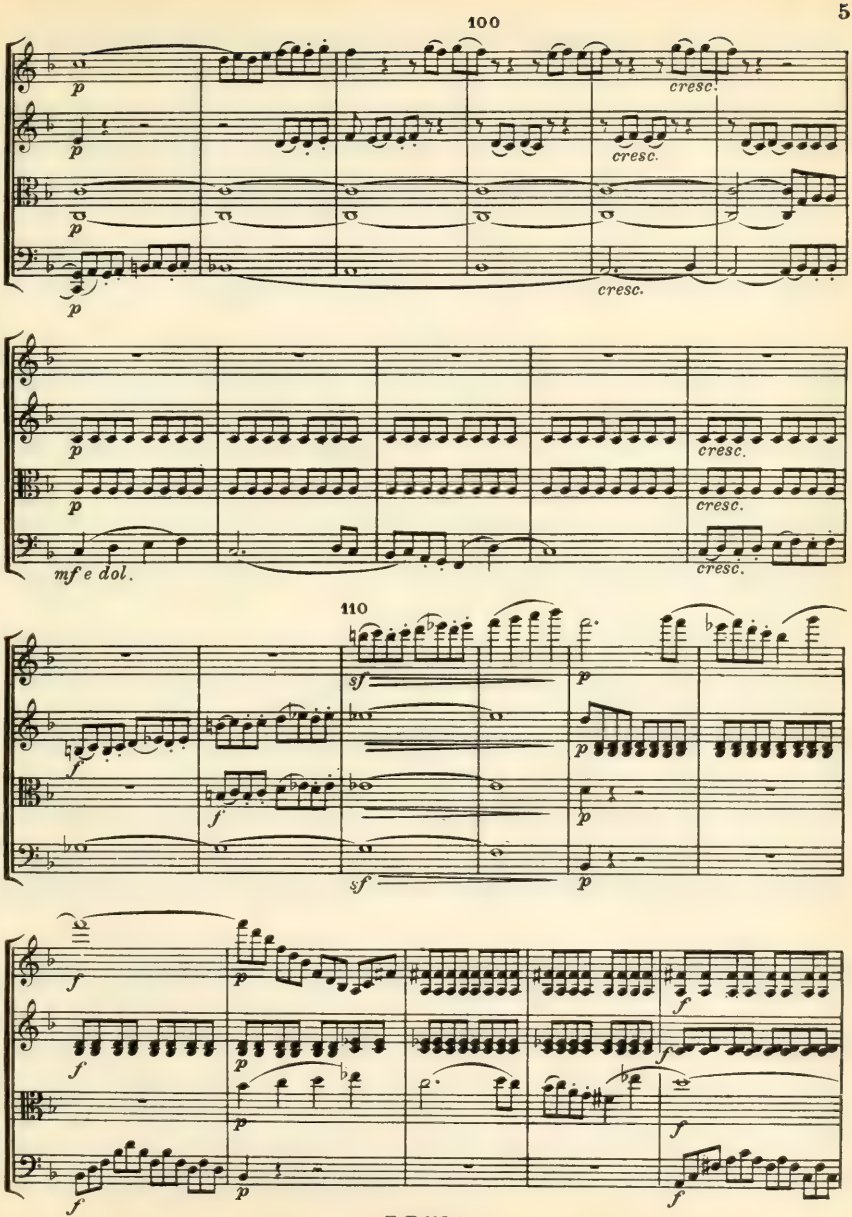
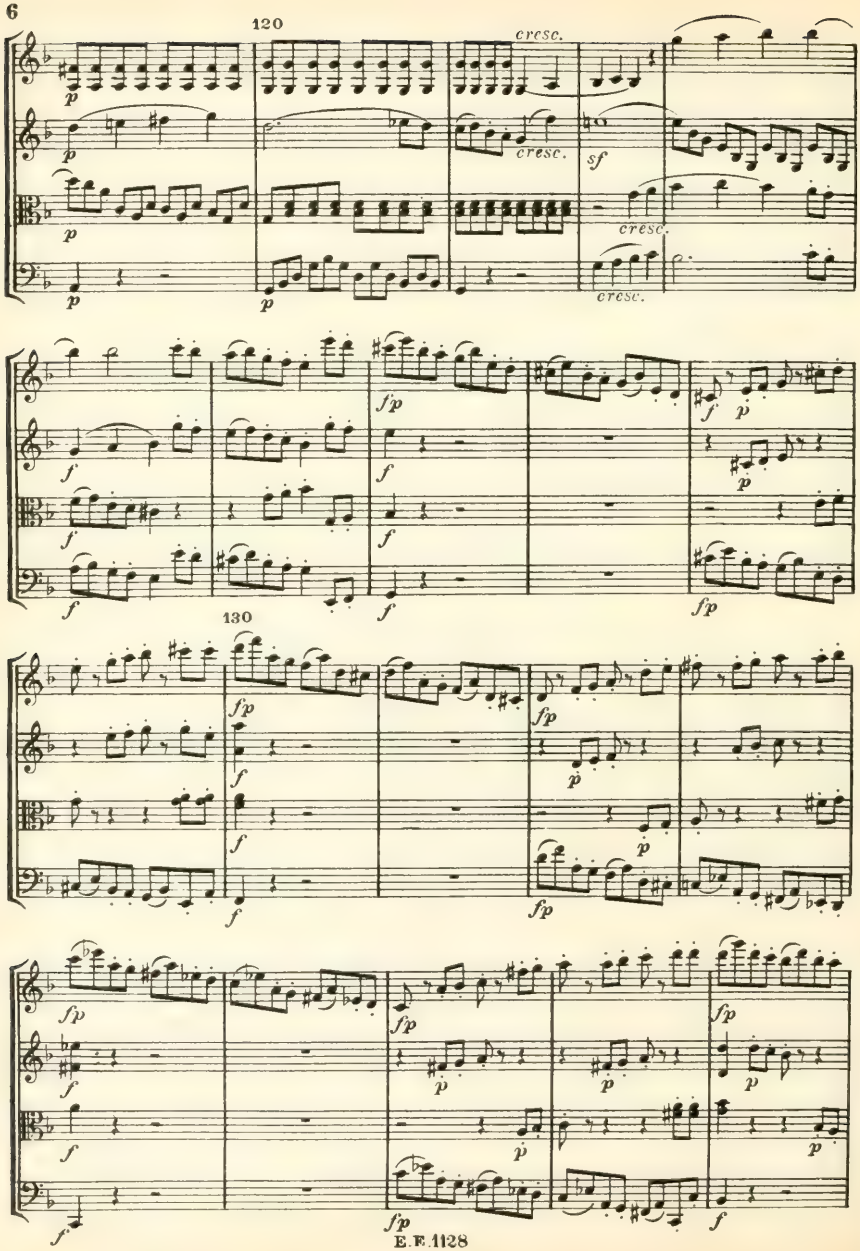
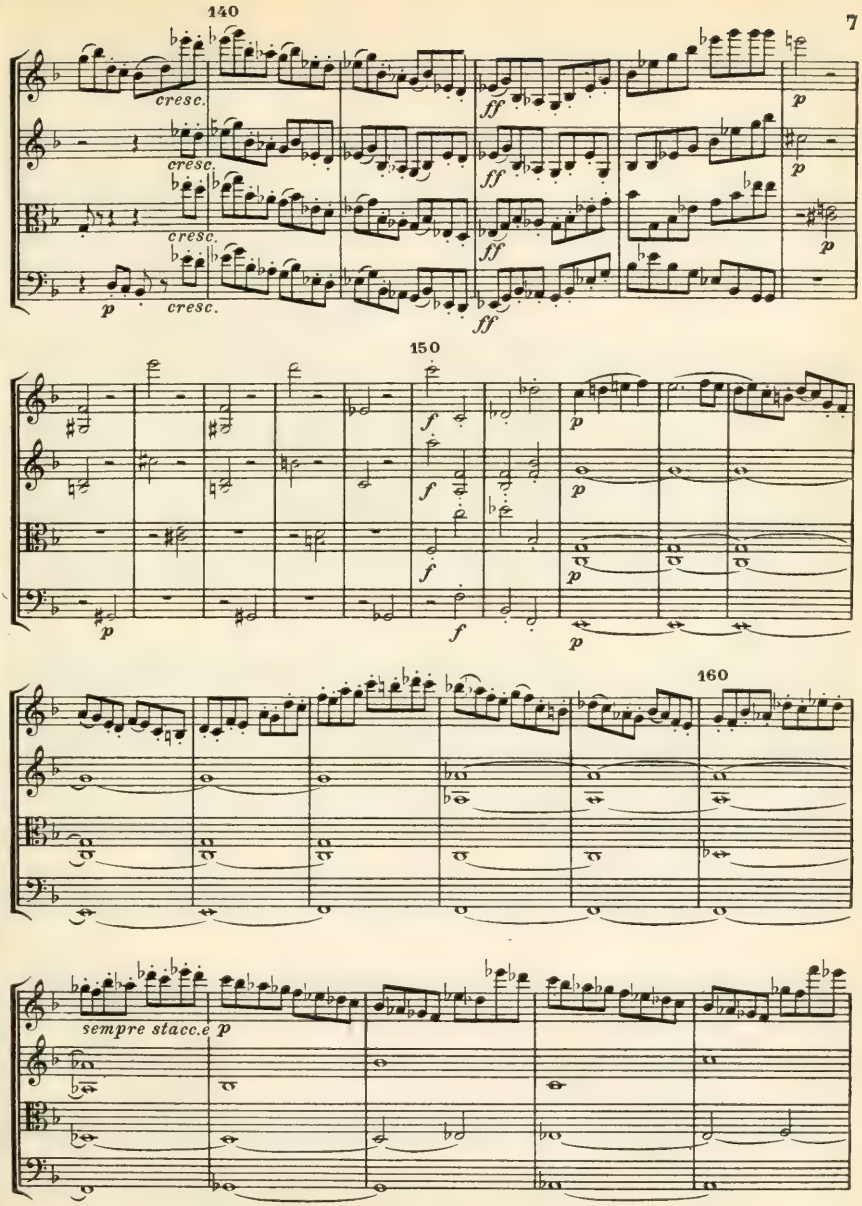
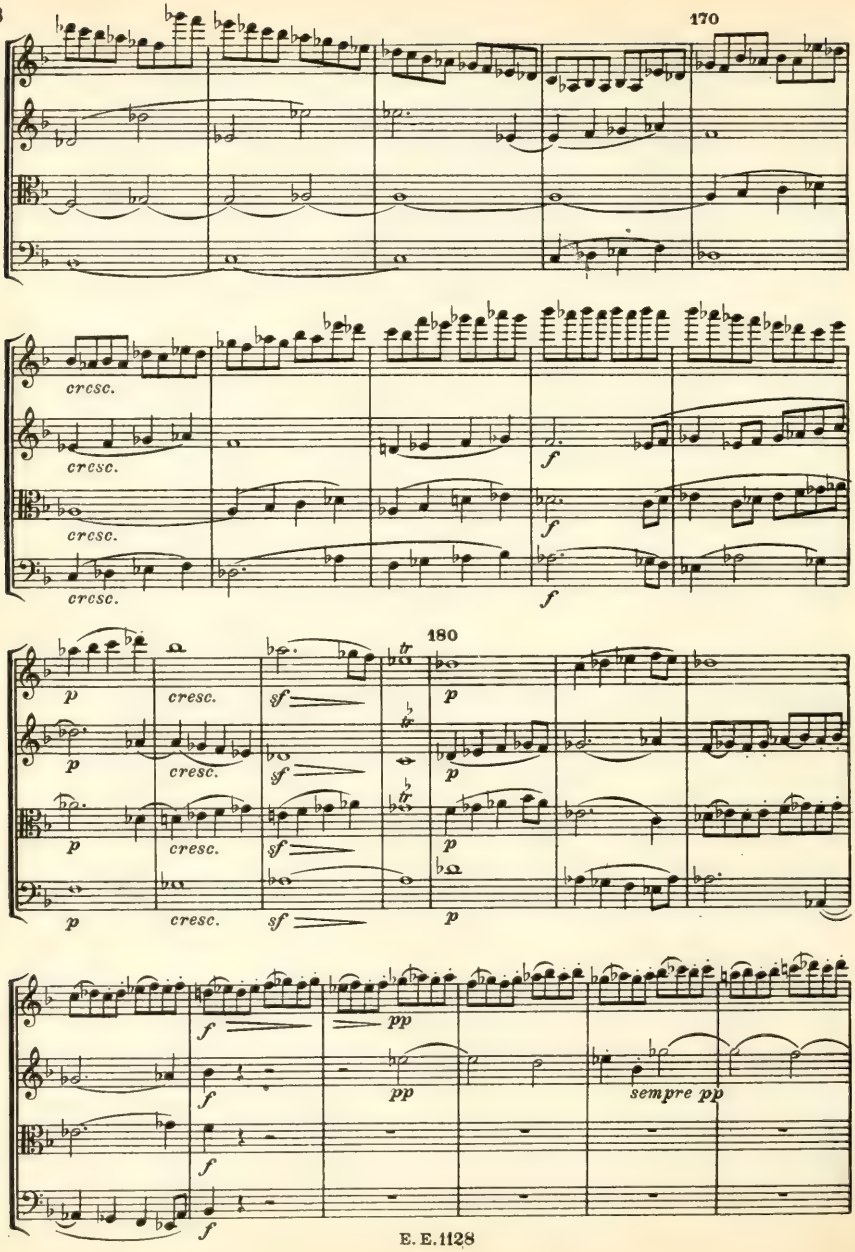
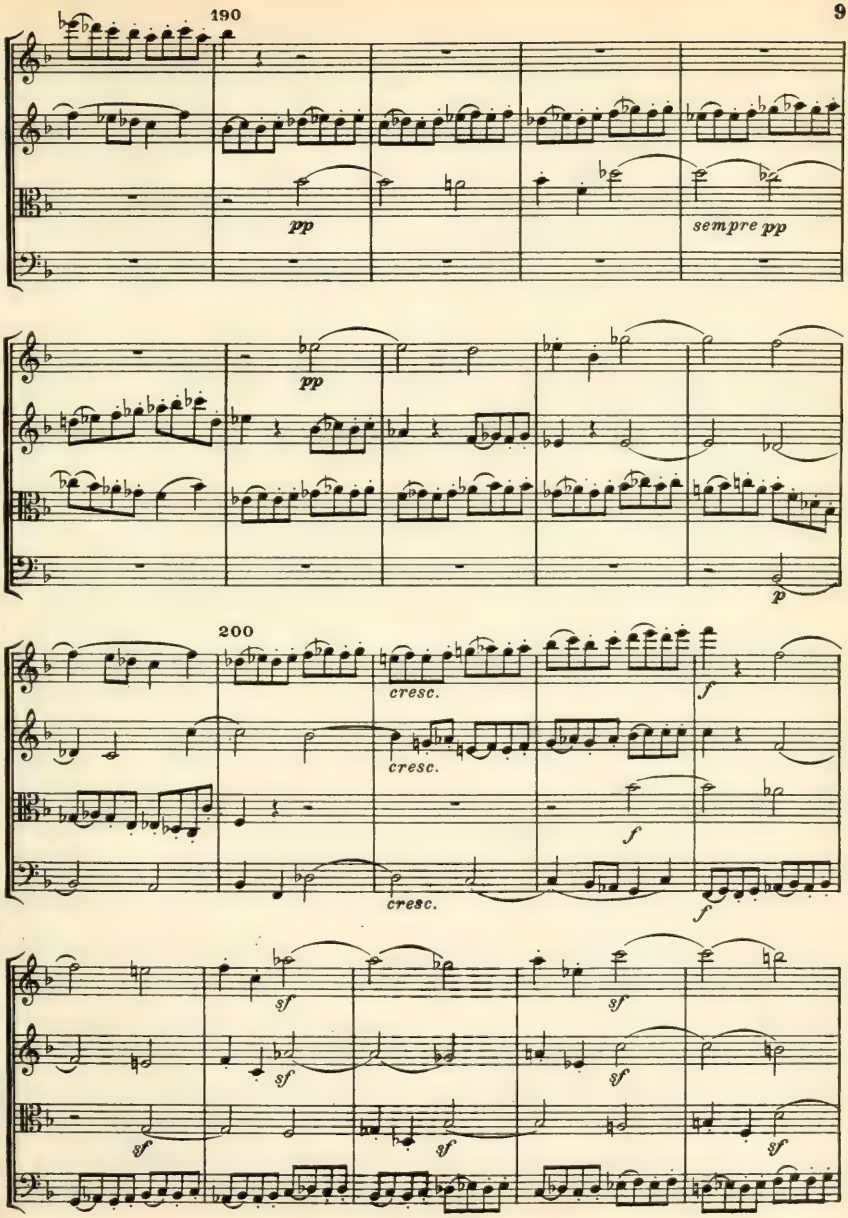
pdol.
cresc.
pdol.
cresc.

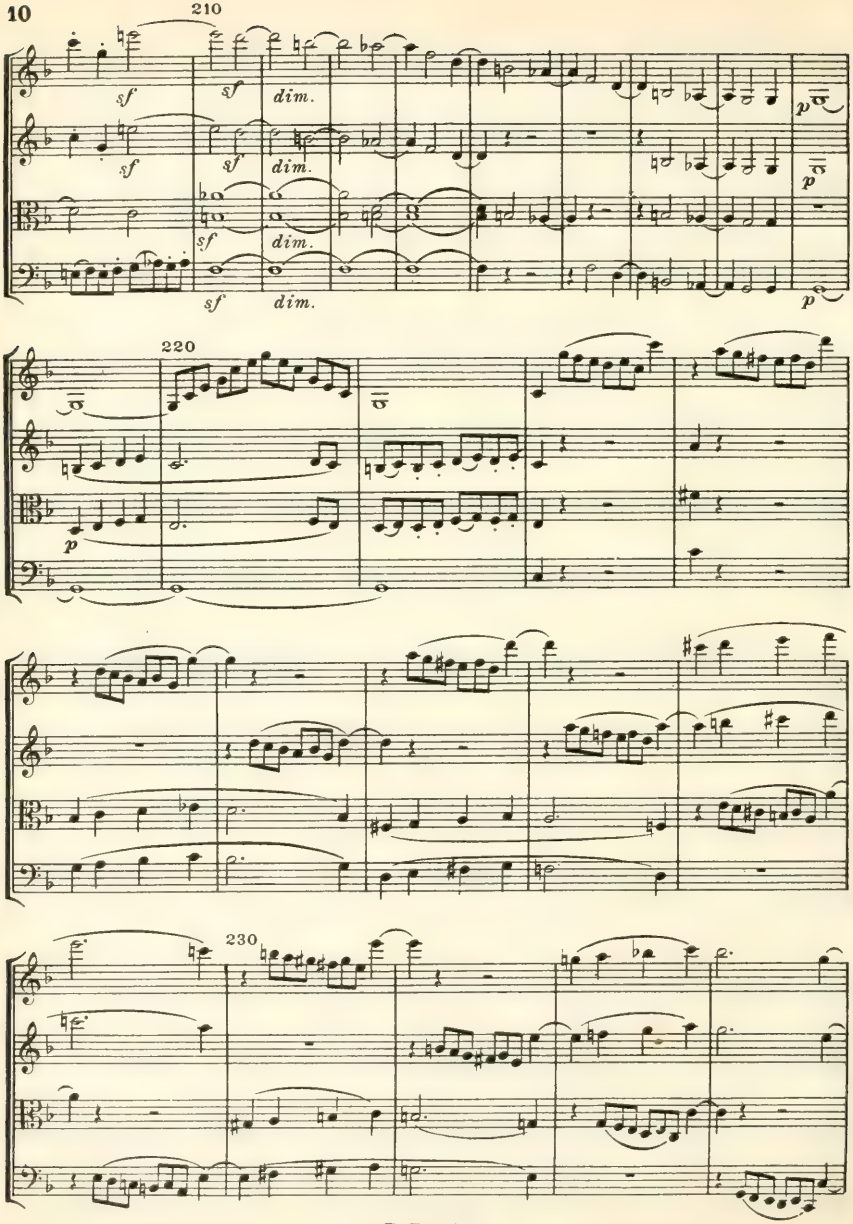

100
p
cresc.
mf e dol.
110
sf
f

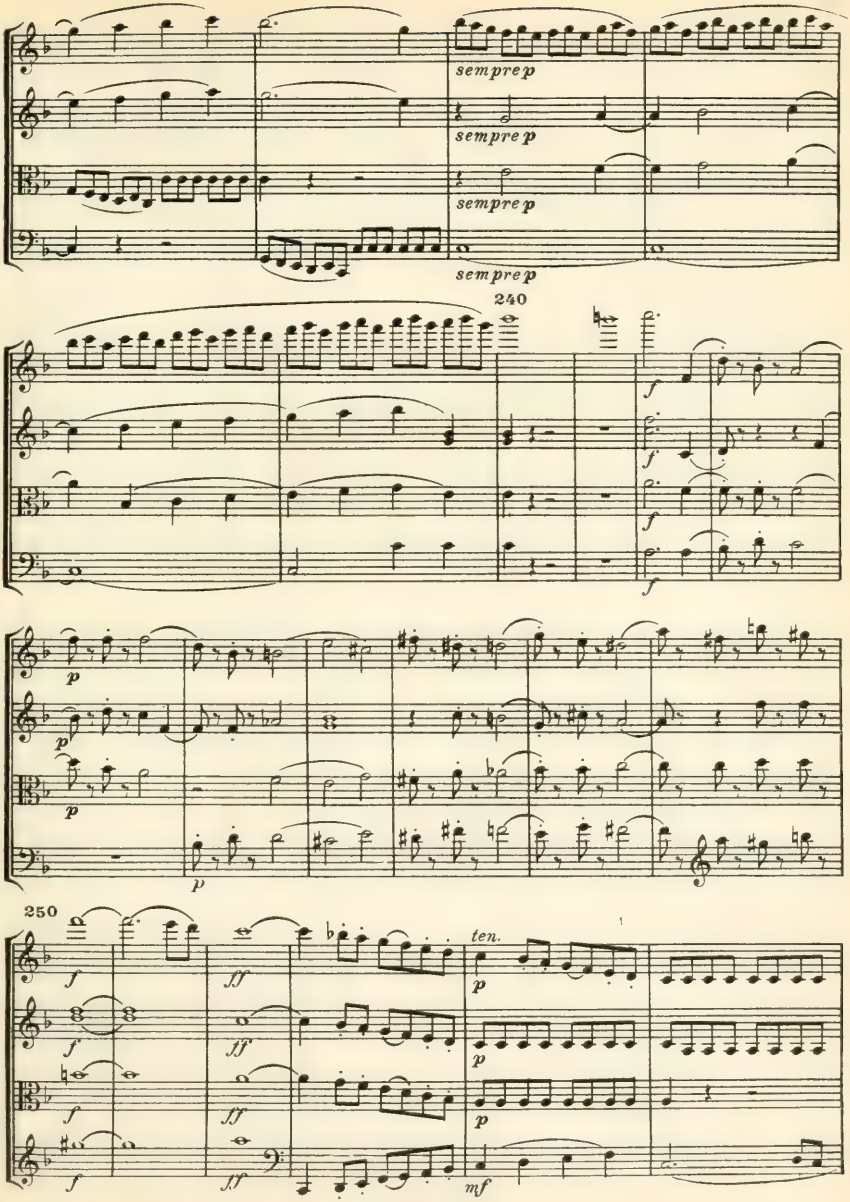

120
cresc.
cresc.
sf
cresc.
cresc.
130

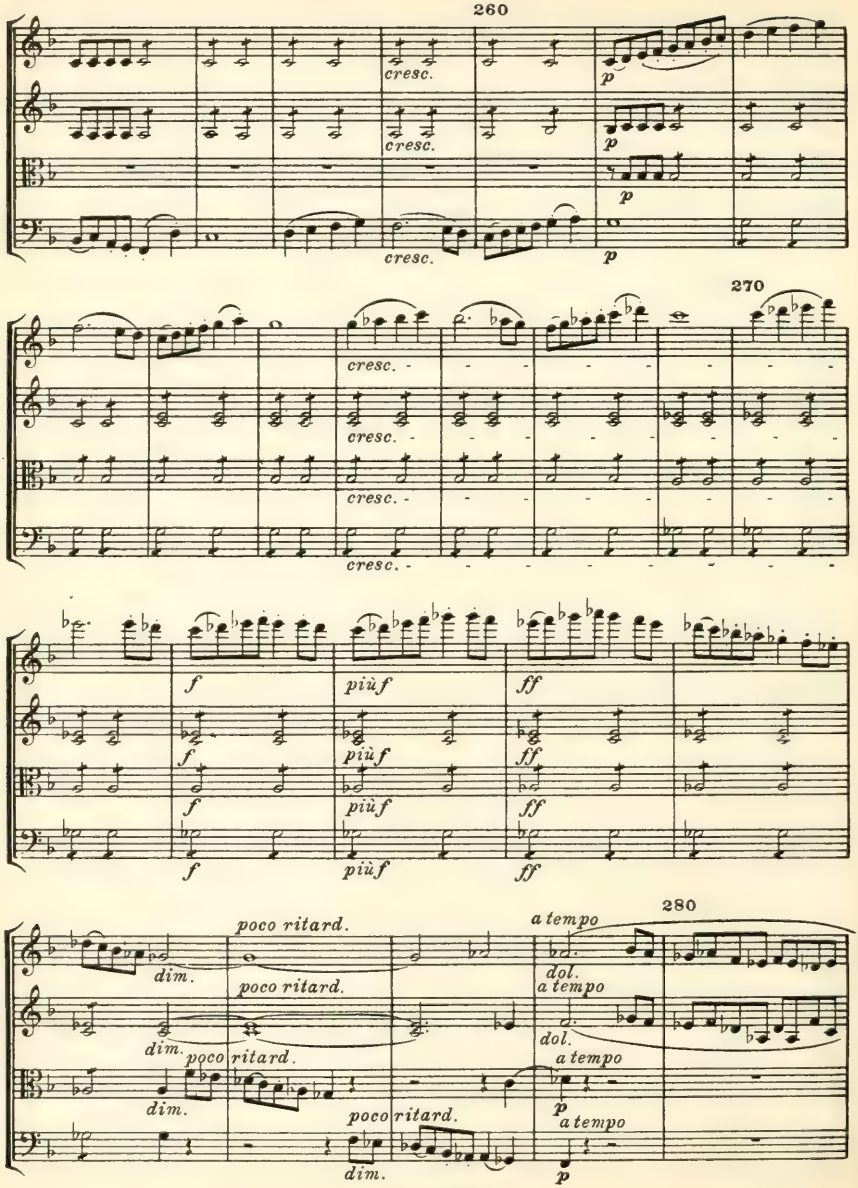

140
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
p
p
p
p
150
f
f
f
p
p
p
p
160
sempre stacc.e p

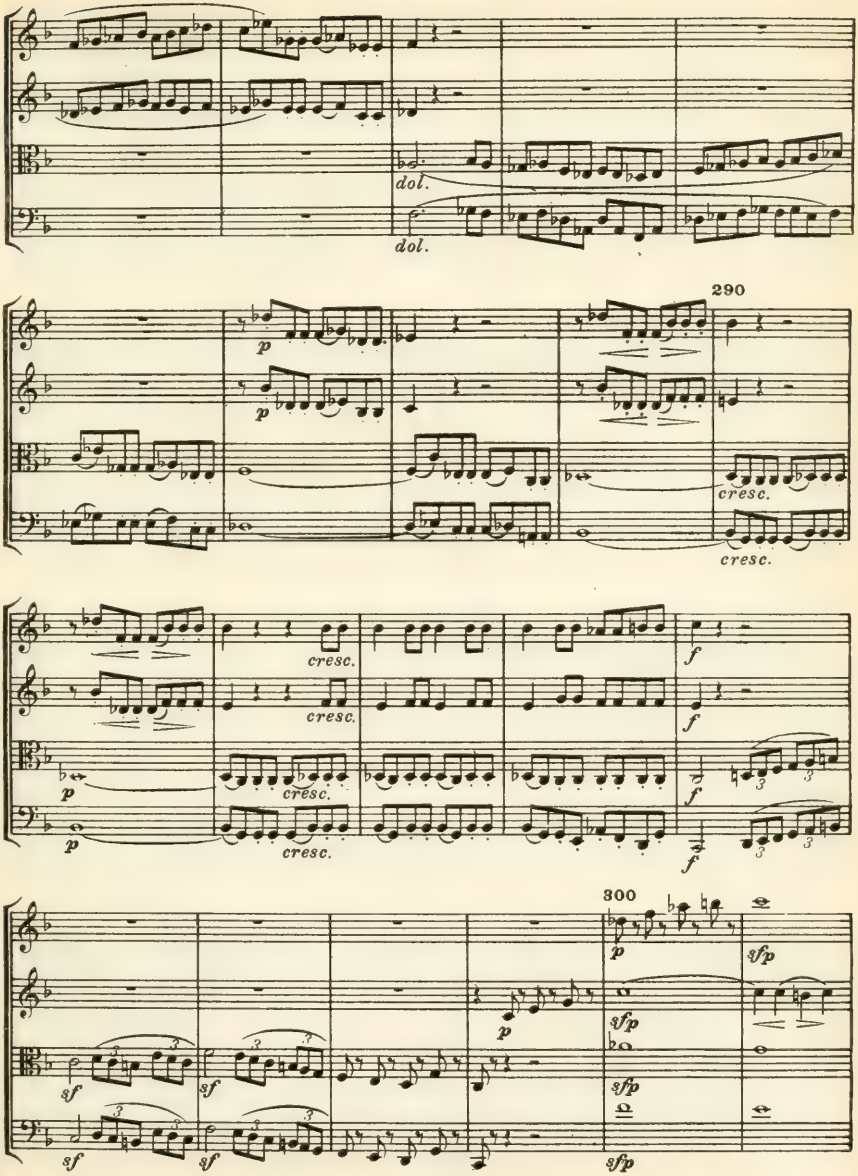

170
cresc.
cresc.
cresc.
cresc.
f
f
180
p
cresc.
sf
tr
p
cresc.
sf
p
cresc.
sf
p
cresc.
sf
p
f
pp
f
pp
sempre pp
f
f

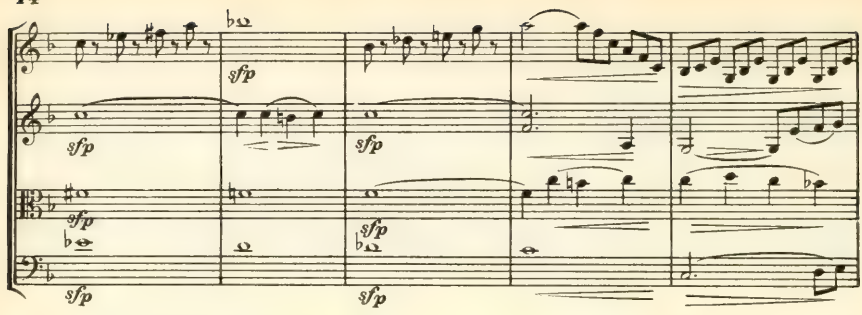

190
pp
sempre pp
pp
p
200
cresc.
cresc.
cresc.
f
f
f
sf
sf
sf
sf
sf
sf

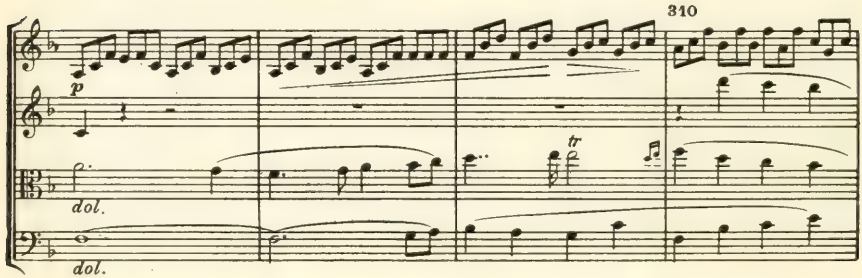

210
sf
dim.
p
220
230

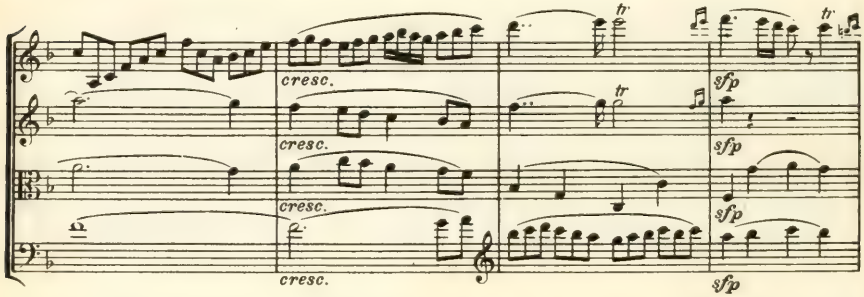

sempre p
sempre p
sempre p
sempre p
240
f
f
f
p
p
p
p
250
f
f
f
f
ff
ff
ff
ff
ten.
p
p
p
mf

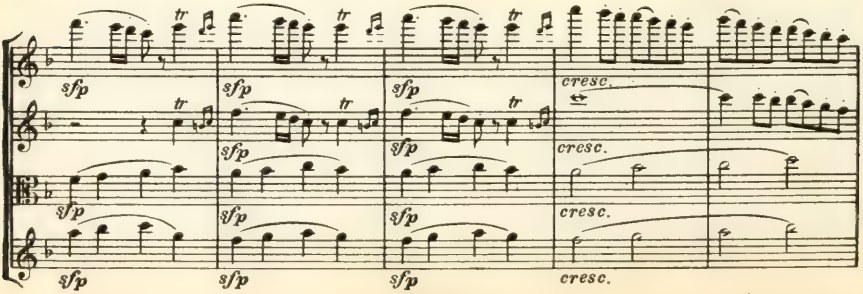

260
cresc.
cresc.
cresc.
p
p
p
270
cresc.
cresc.
cresc.
cresc.
f
piùf
ff
f
piùf
ff
f
piùf
ff
f
piùf
ff
280
poco ritard.
a tempo
dim.
dol.
poco ritard.
a tempo
dim.
poco ritard.
dol.
a tempo
dim.
poco ritard.
p
a tempo
dim.
p

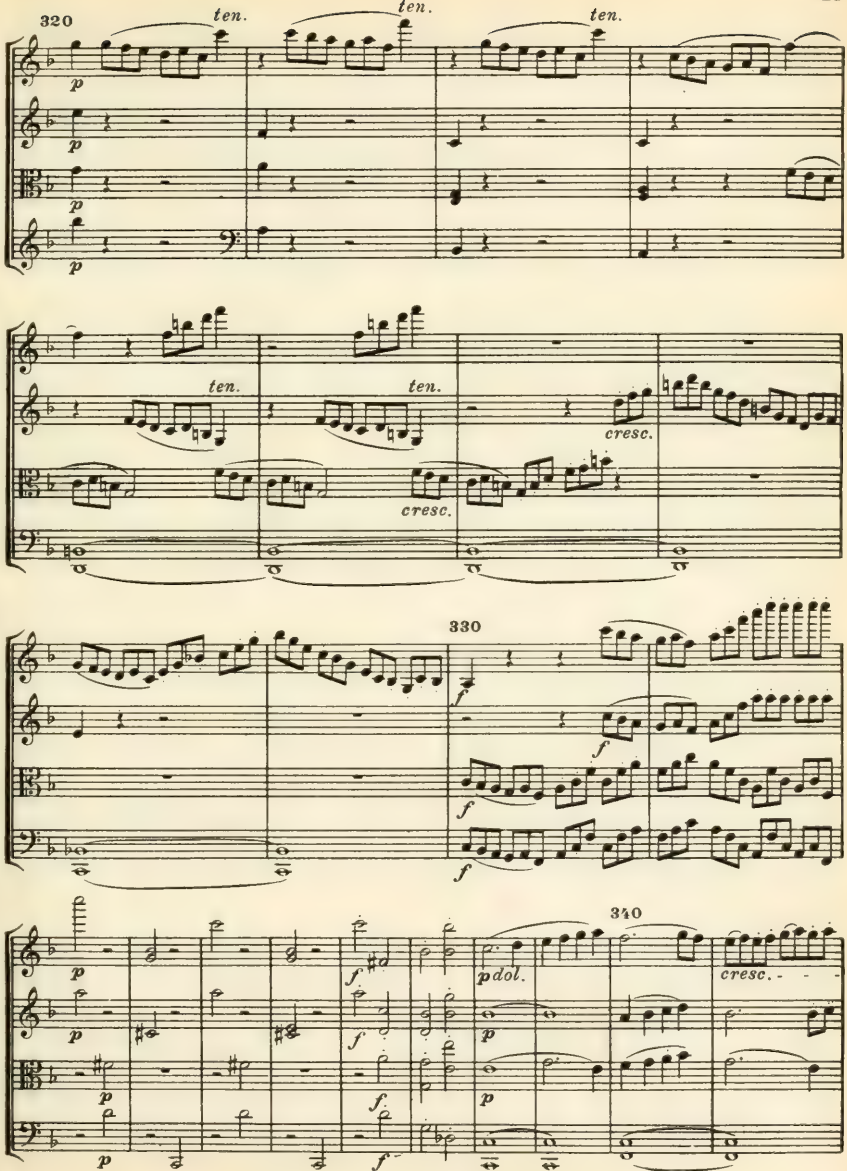

dol.
dol.
290
p
p
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
300
p
sfp
sfp
sfp
sfp
sf
sf
sf
sf
p

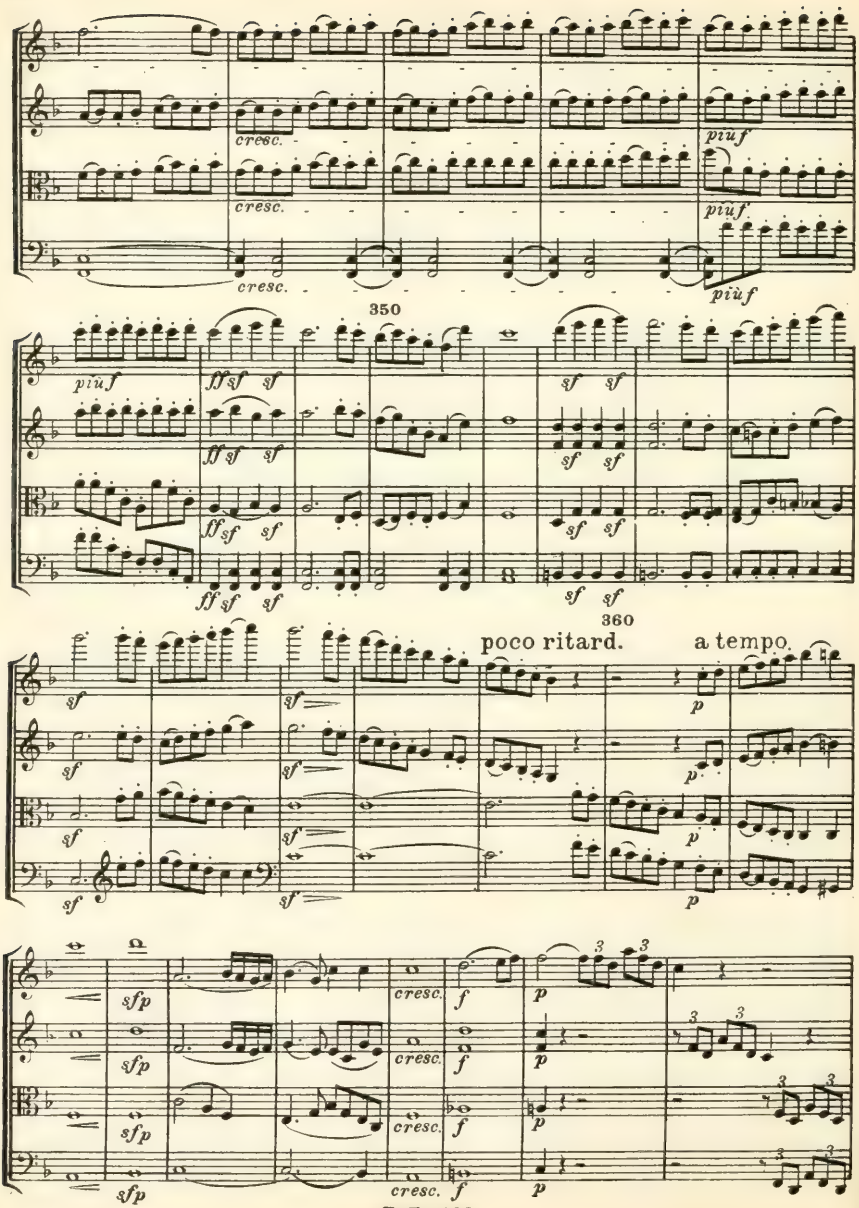

sfp
sfp
sfp
sfp
sfp
sfp

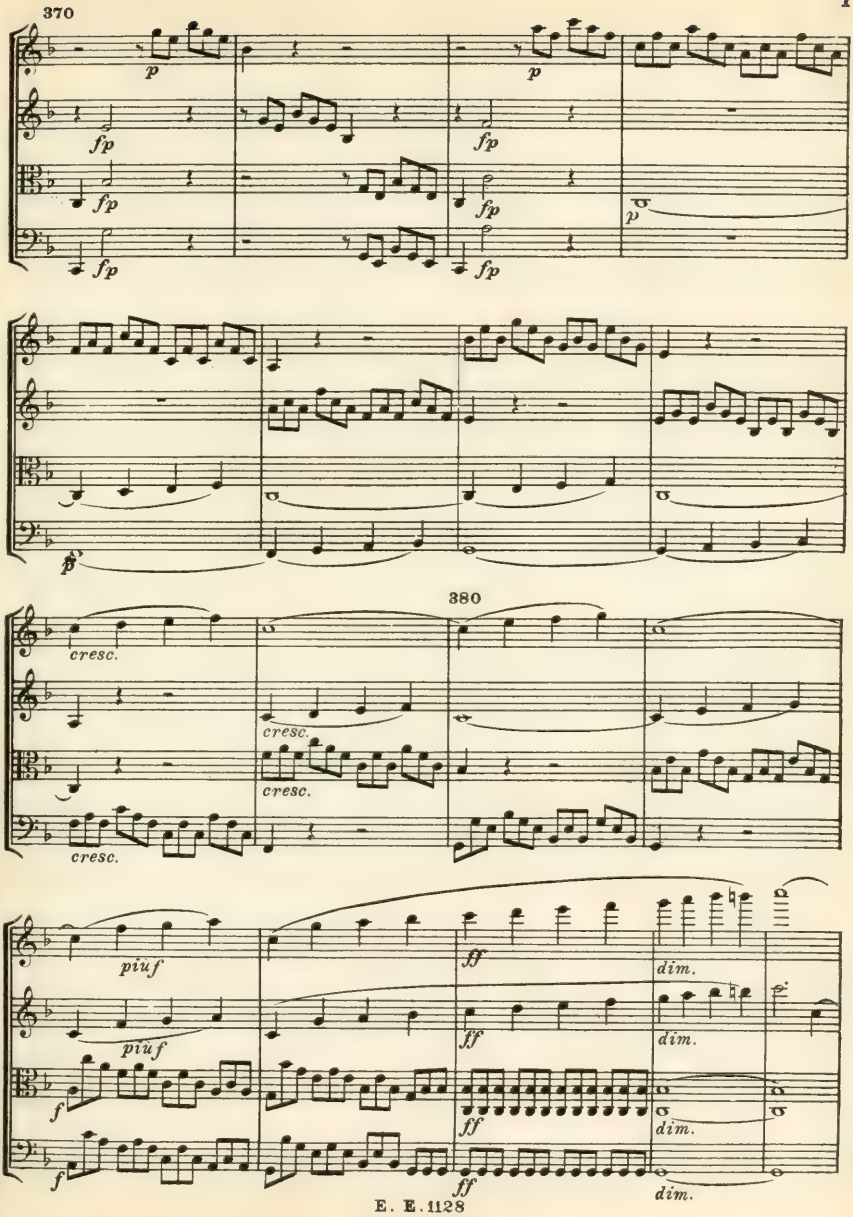

310
p
dol.
dol.
tr

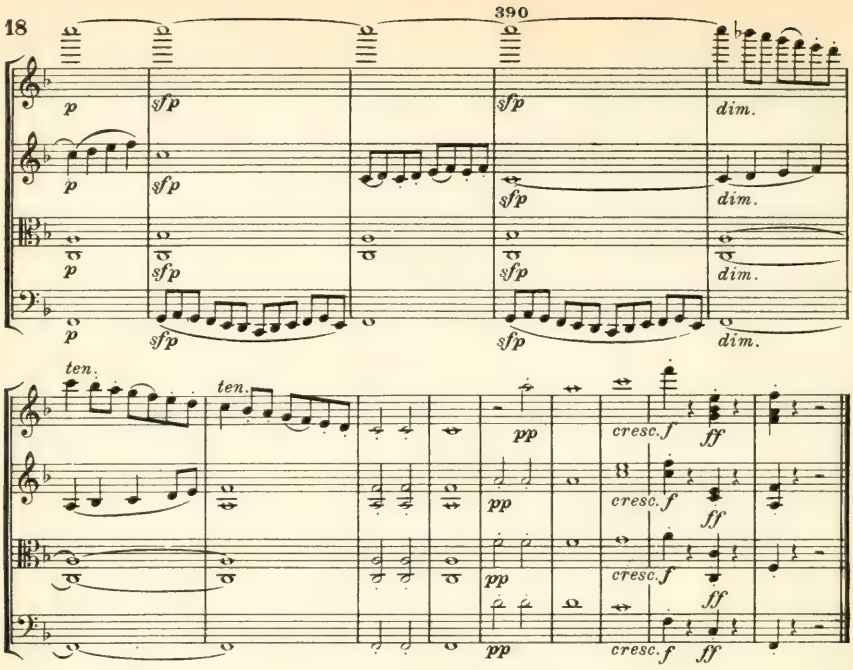

cresc.
cresc.
cresc.
cresc.
tr
tr
tr
sfp
sfp
sfp
sfp


sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
cresc.
cresc.
cresc.
cresc.
tr
tr
tr
tr

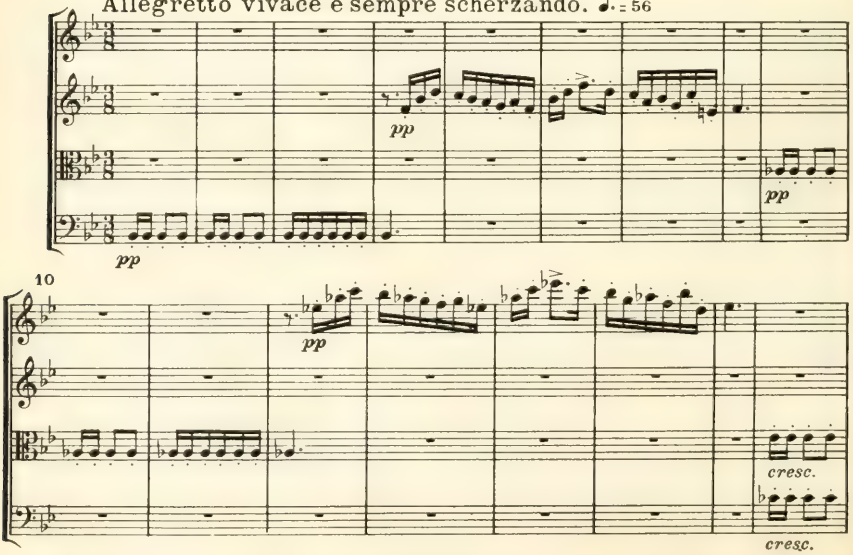

320
ten.
ten.
ten.
p
ten.
ten.
cresc.
cresc.
330
f
340
dol.
cresc.

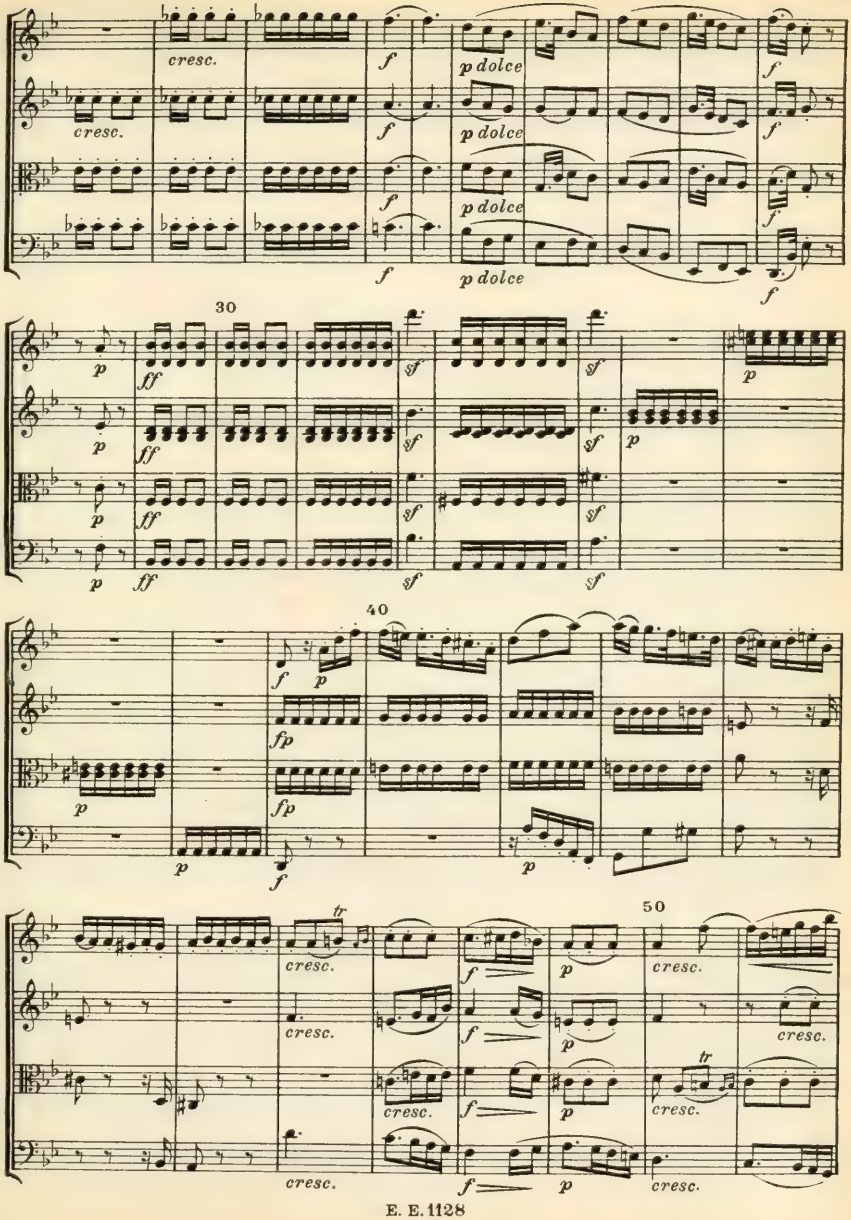

cresc.
cresc.
cresc.
più f
più f
più f
350
più f
ff sf sf
ff sf sf
ff sf sf
ff sf sf
sf sf
sf sf
sf sf
360
poco ritard.
a tempo.
sf
sf
sf
sf
sf
sf
p
p
p
p
sfp
sfp
sfp
sfp
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
p
p
3
3
3
3
3
3

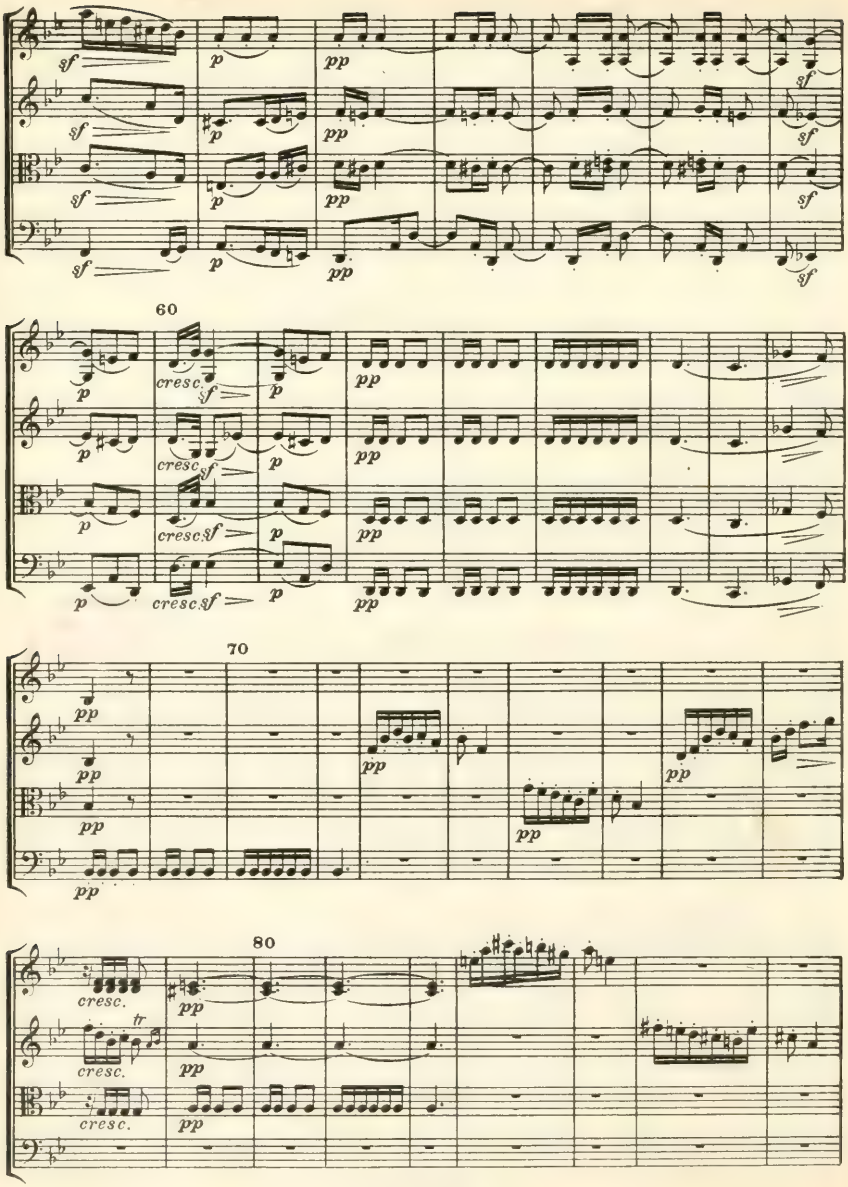

370
p
fp
p
fp
fp
fp
p
p
380
cresc.
cresc.
cresc.
cresc.
piuf
piuf
f
f
ff
ff
ff
dim.
dim.
dim.
dim.

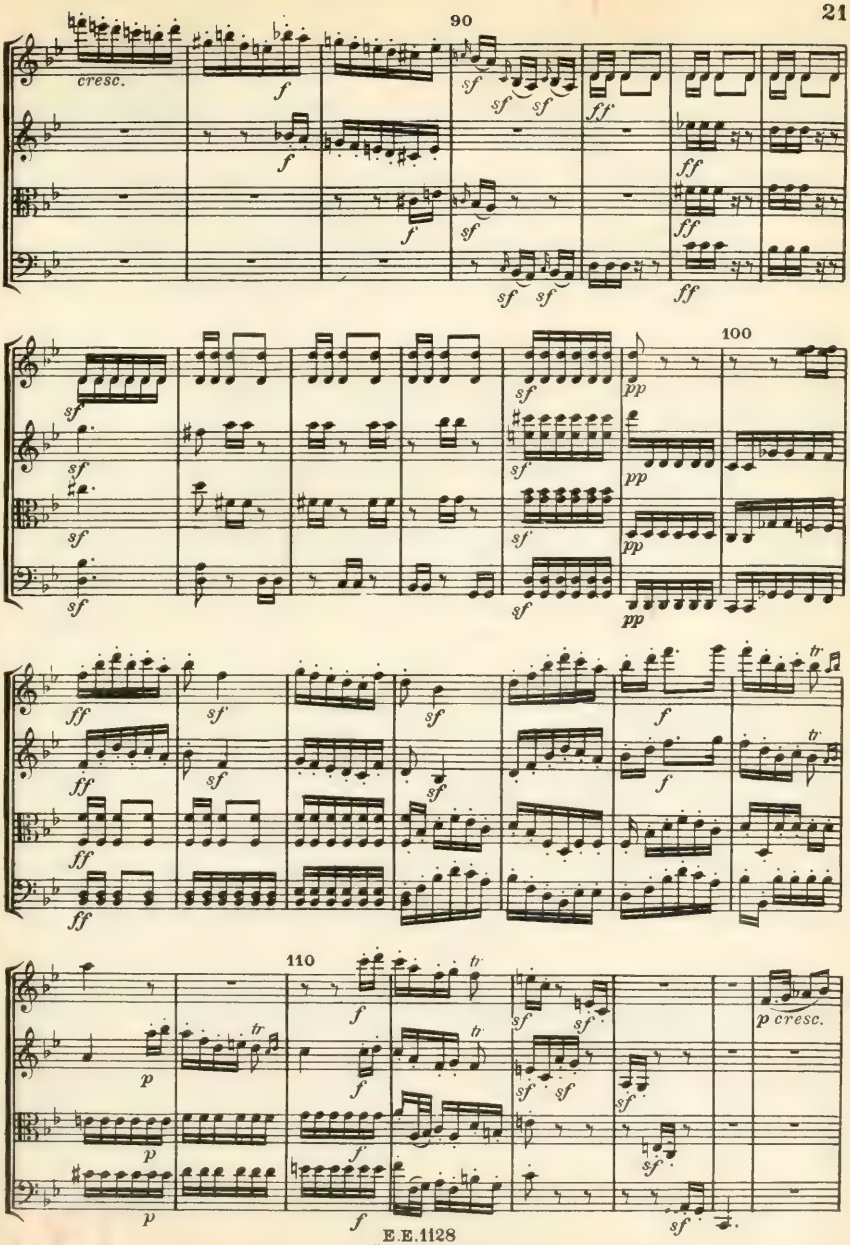


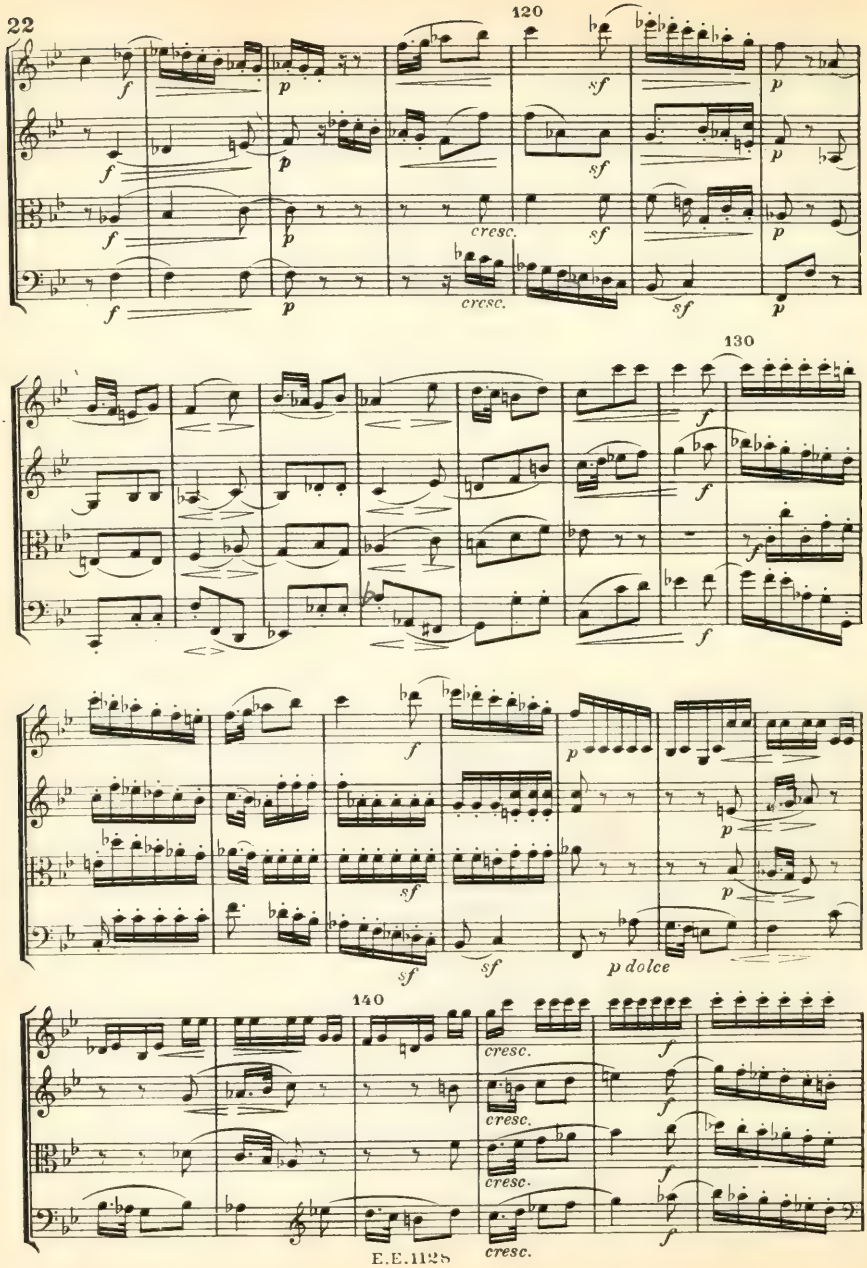
Allegretto vivace e sempre scherzando. ♩. = 56

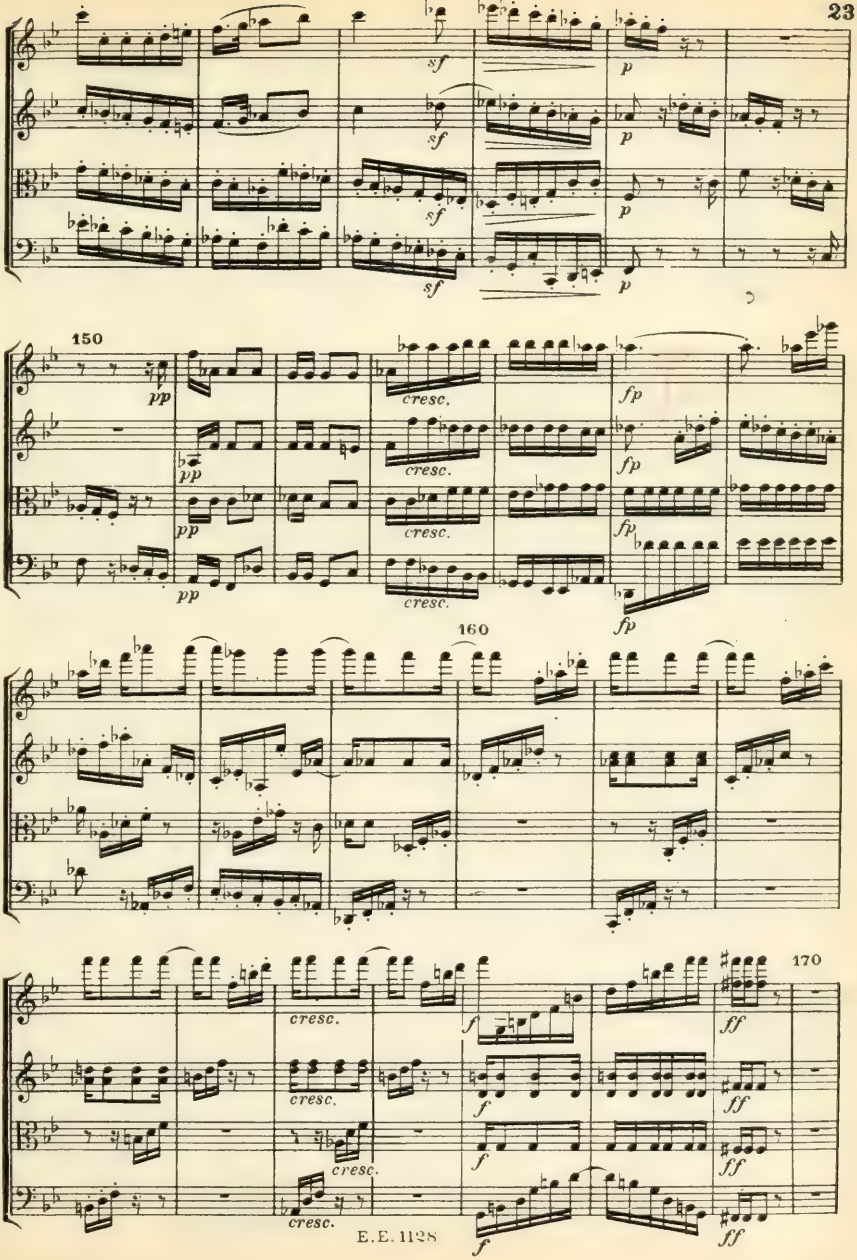


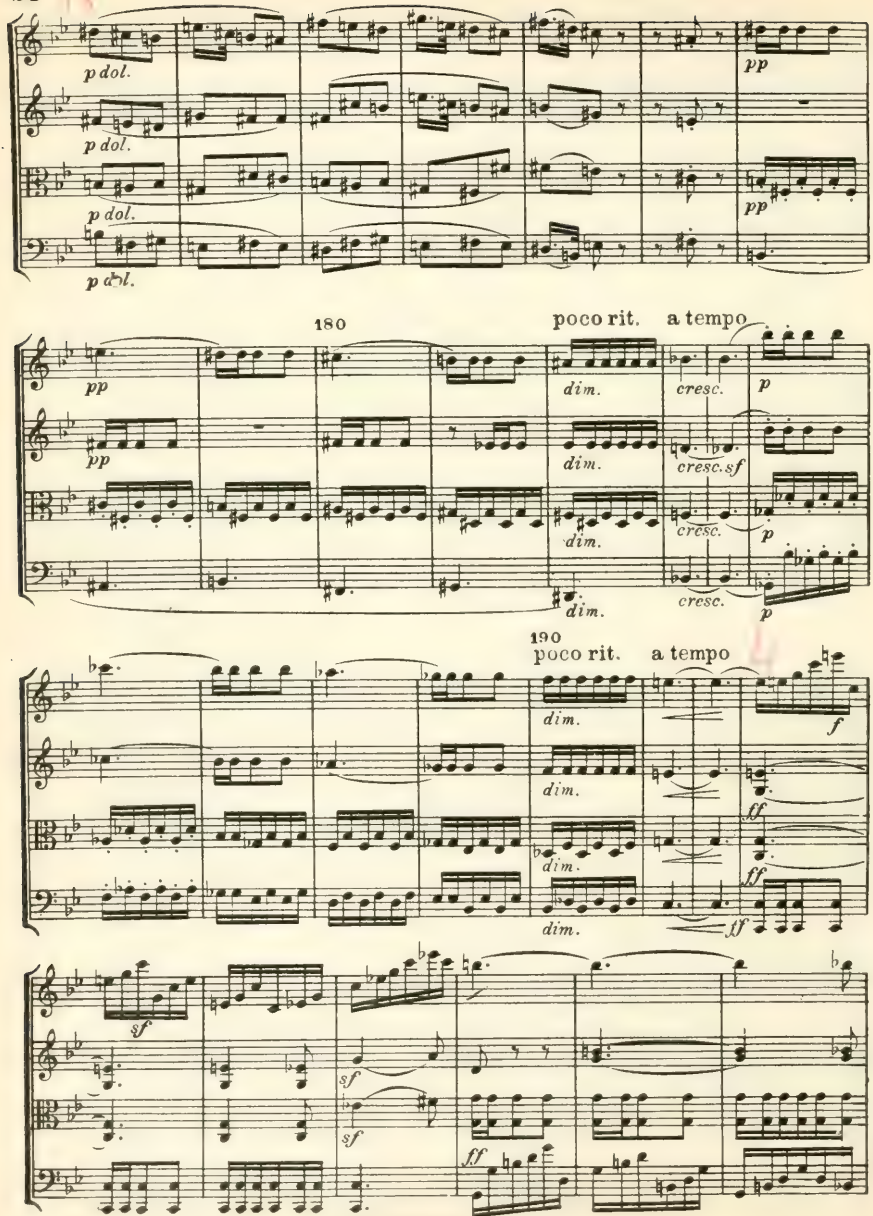

20
cresc.
cresc.
f
f
f
p dolce
p dolce
p dolce
p dolce
f
f
f
f
30
p
p
p
p
ff
ff
ff
ff
sf
sf
sf
sf
sf
sf
sf
sf
p
p
40
f
p
fp
fp
p
p
f
p
50
tr
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
p
p
cresc.
cresc.
cresc.
cresc.
tr
cresc.
cresc.
cresc.
cresc.

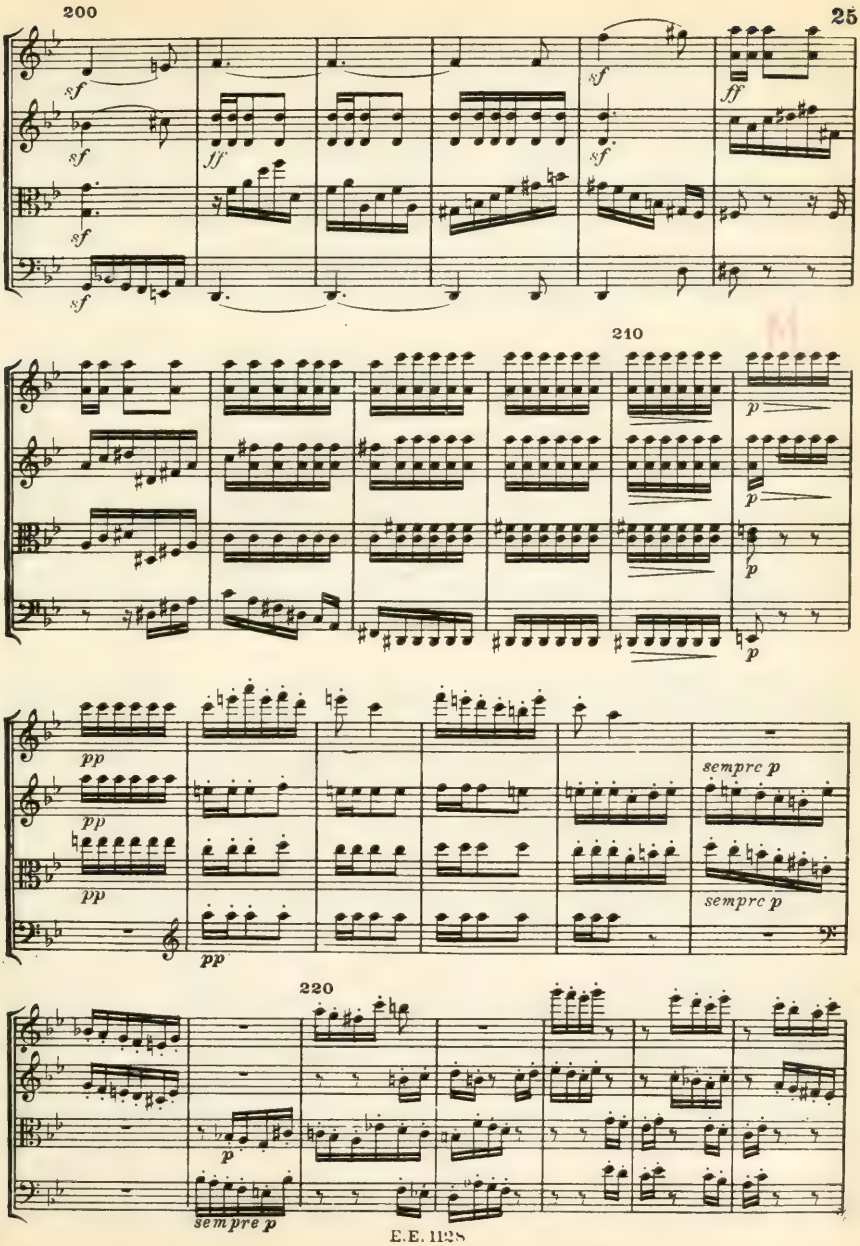

60
70
80
cresc.
tr

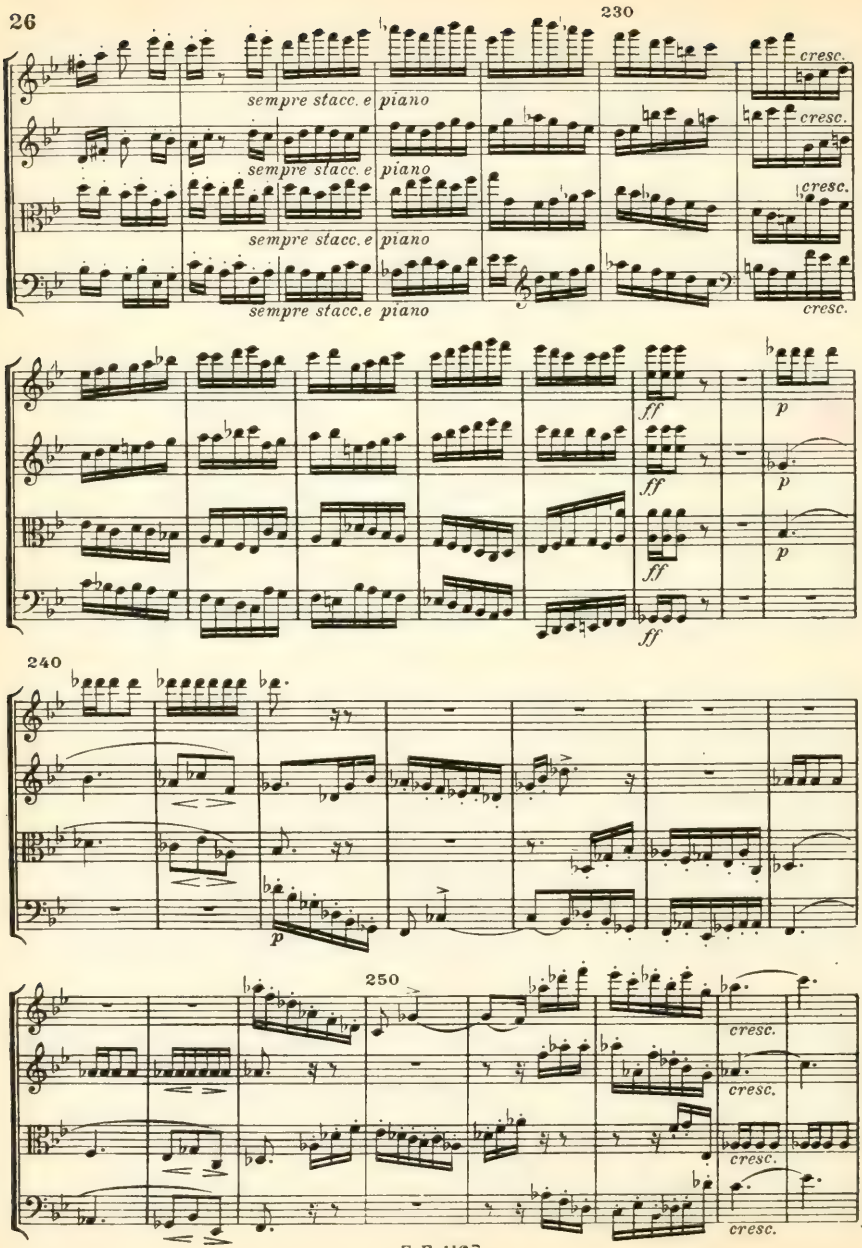

90
cresc.
100
110
p cresc.

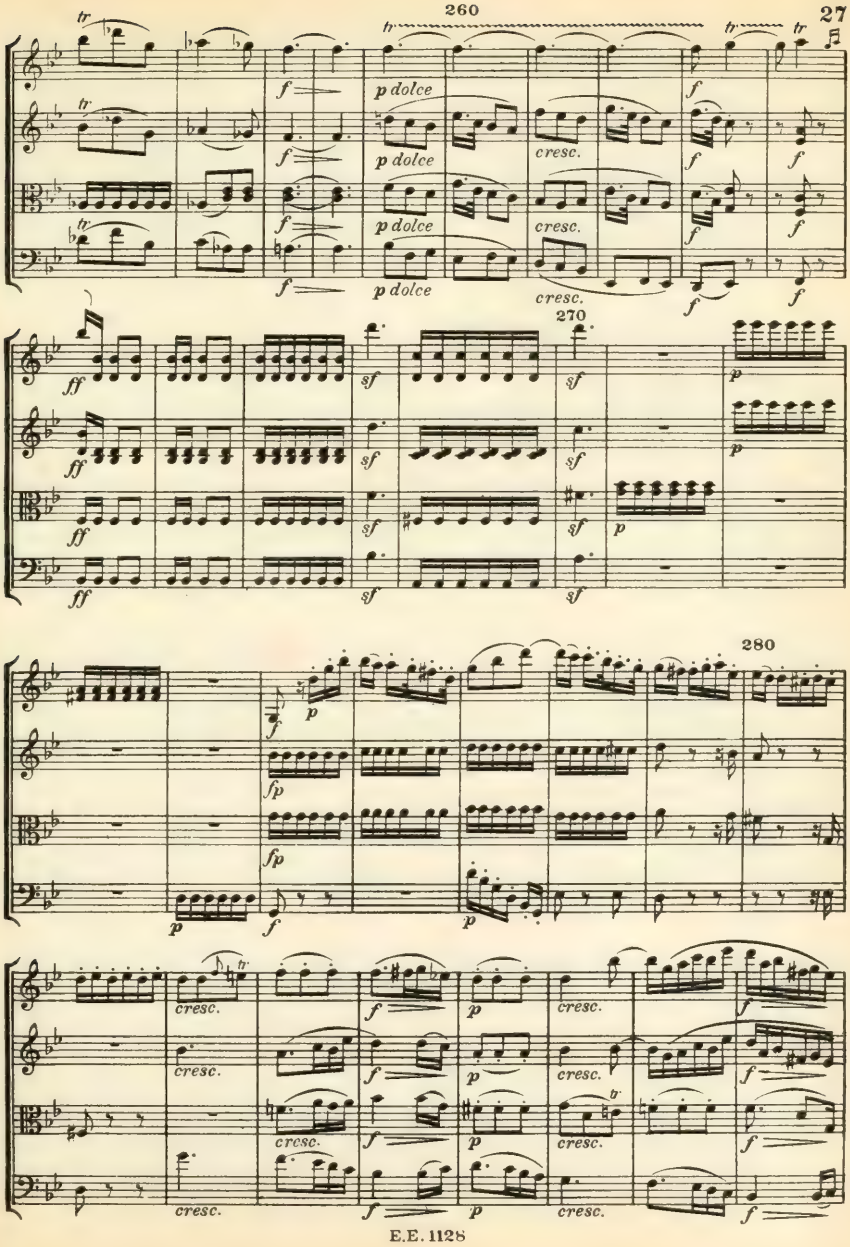

120
cresc.
cresc.
130
p dolce
140
cresc.
cresc.
cresc.
cresc.

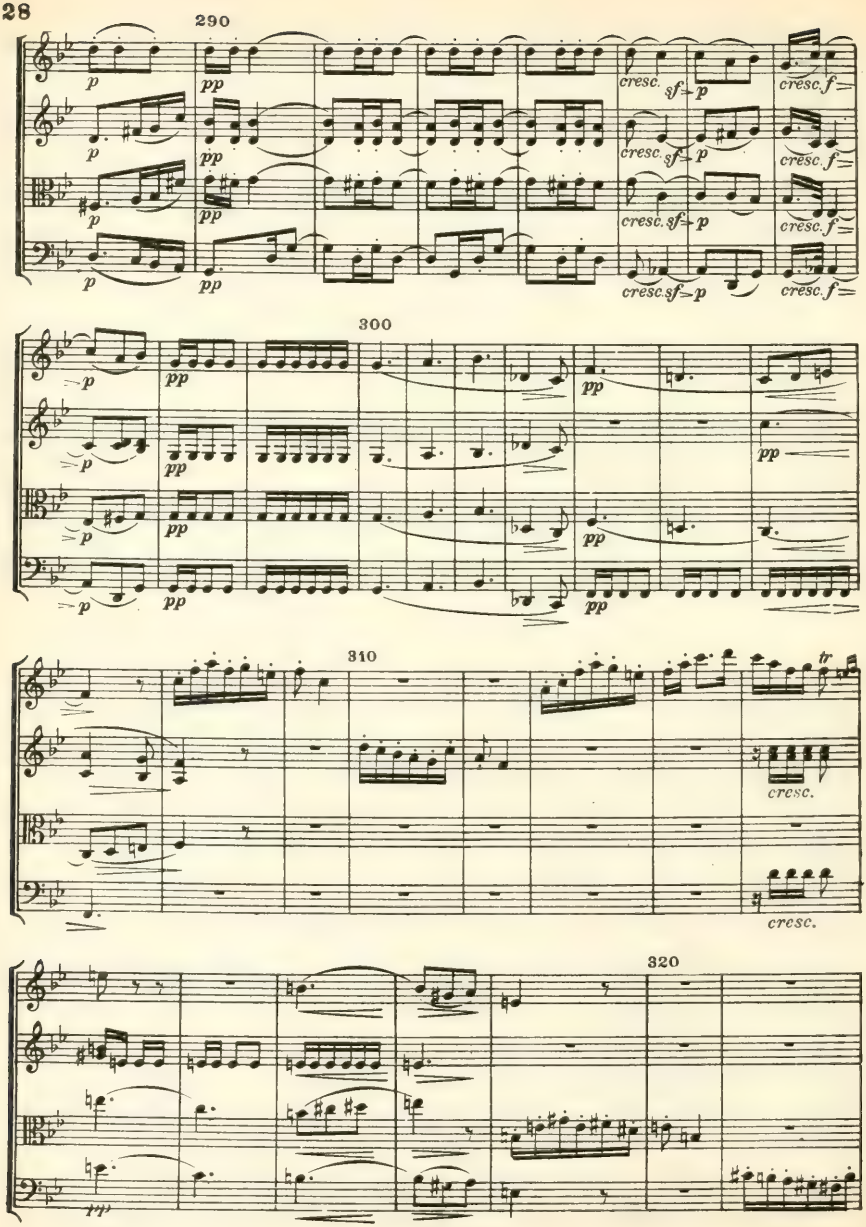

sf
p
150
pp
cresc.
fp
160
170
ff

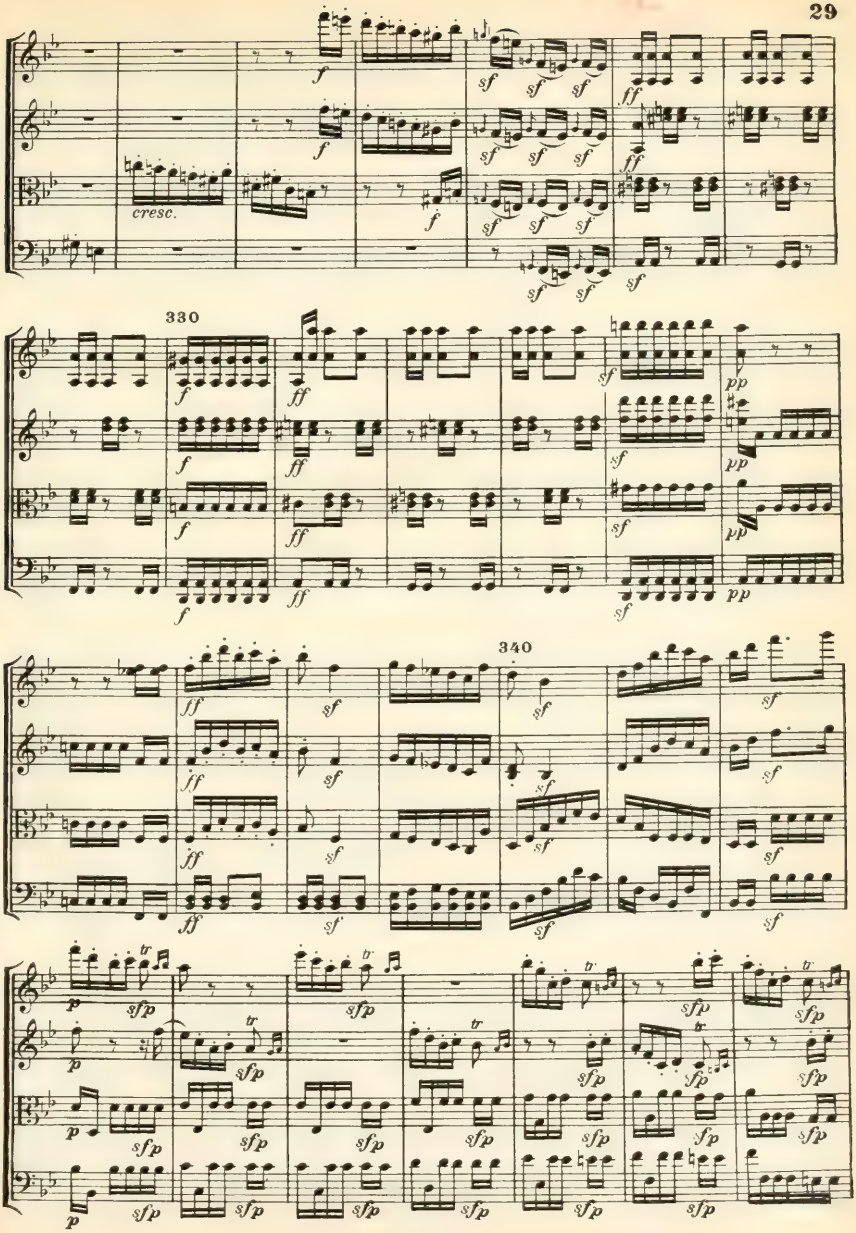

p dol.
p dol.
p dol.
p dol.
pp
pp
180
poco rit.
a tempo
pp
pp
dim.
dim.
dim.
dim.
cresc.
cresc. sf
cresc.
cresc.
p
p
p
190
poco rit.
a tempo
dim.
dim.
dim.
dim.
f
ff
ff
ff
sf
sf
sf
sf
ff
sf

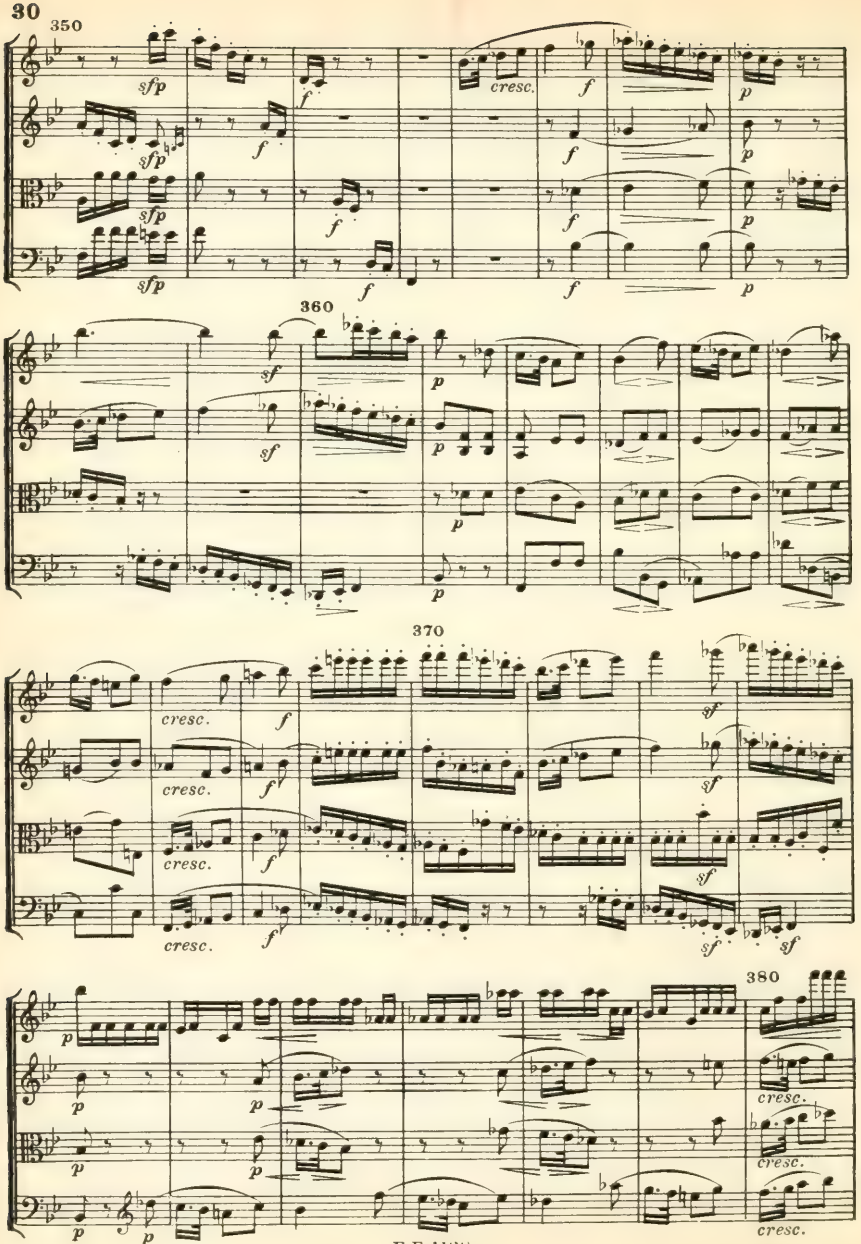

200
sf
ff
210
p
pp
sempre p
220

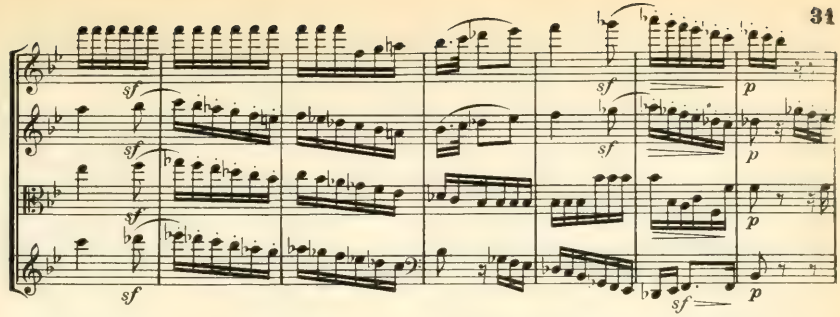

230
sempre stacc. e piano
sempre stacc. e piano
sempre stacc. e piano
sempre stacc.e piano
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
p
p
p
240
p
250
cresc.
cresc.
cresc.
cresc.

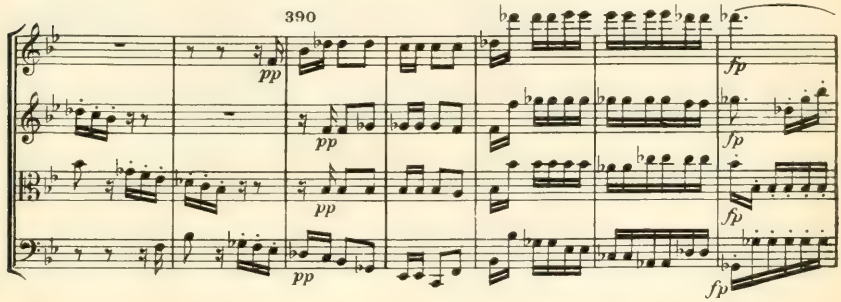

260
270
280
tr
f
p dolce
cresc.
ff
sf
p
fp

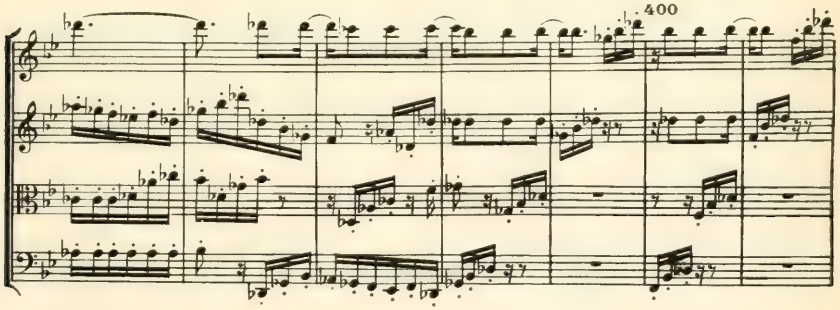

290
p
pp
cresc.
sf
p
cresc. f
300
310
tr
cresc.
320

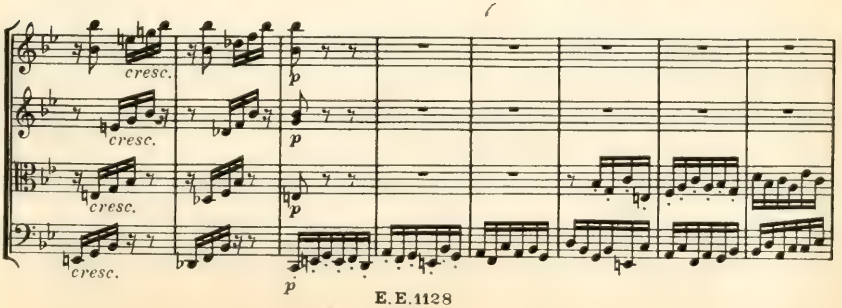

cresc.
330
340

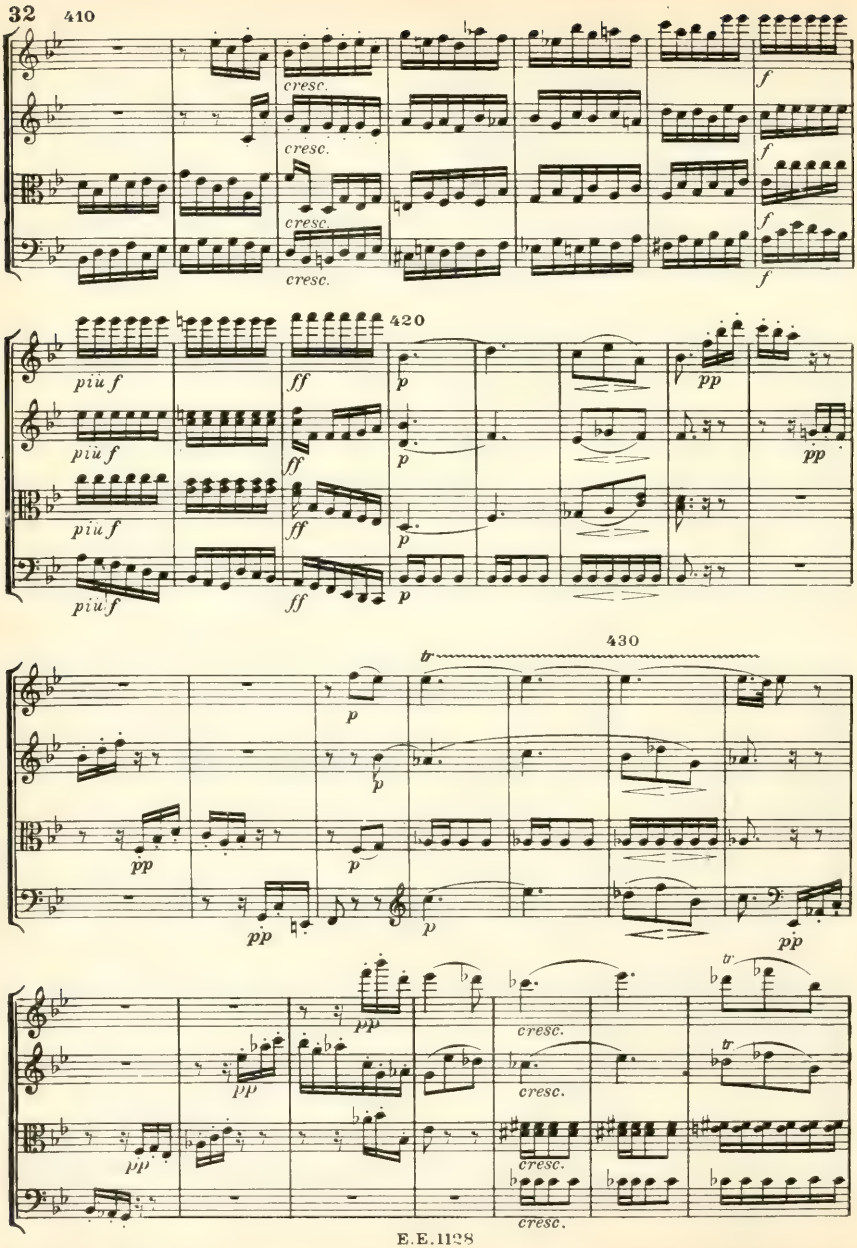

350
sfp
f
cresc.
360
sf
370
cresc.
380

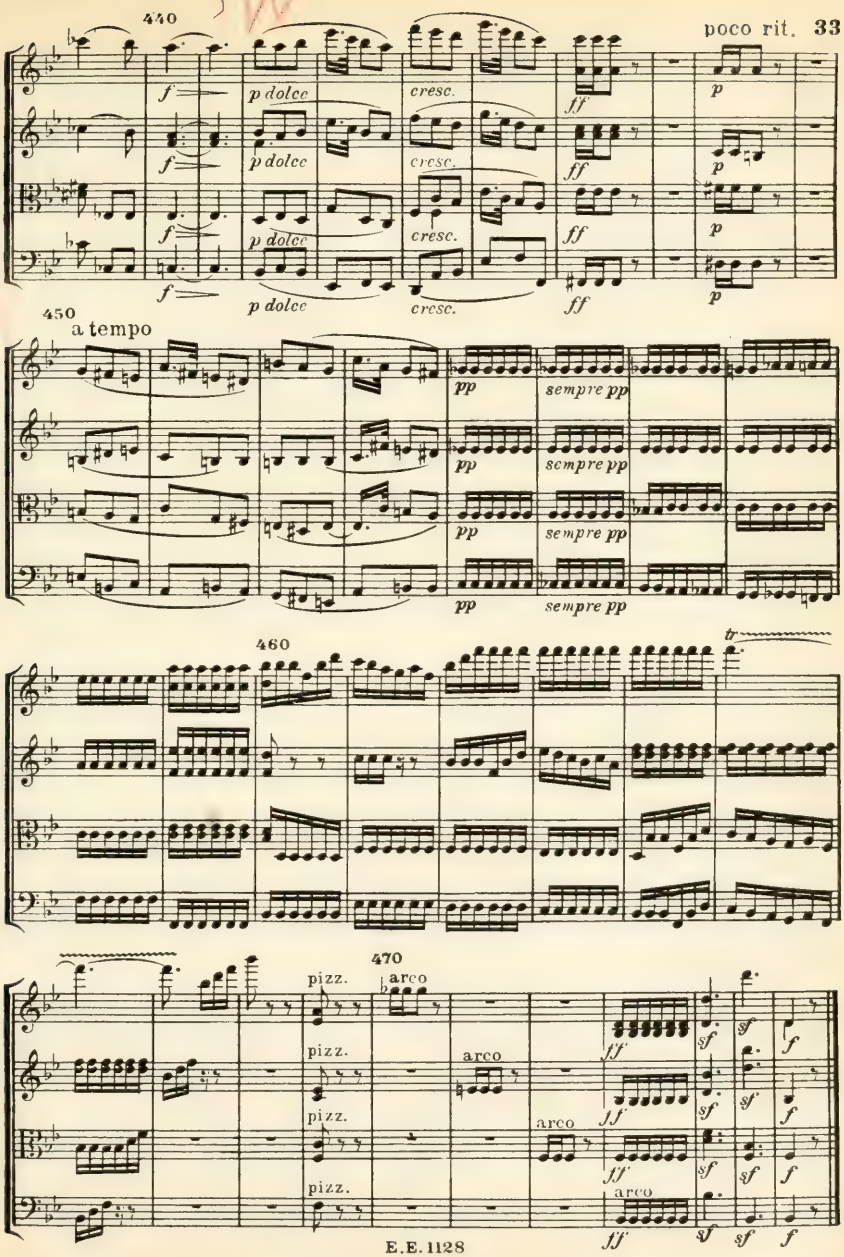

sf
sf
sf
sf
sf
p
p
p
p

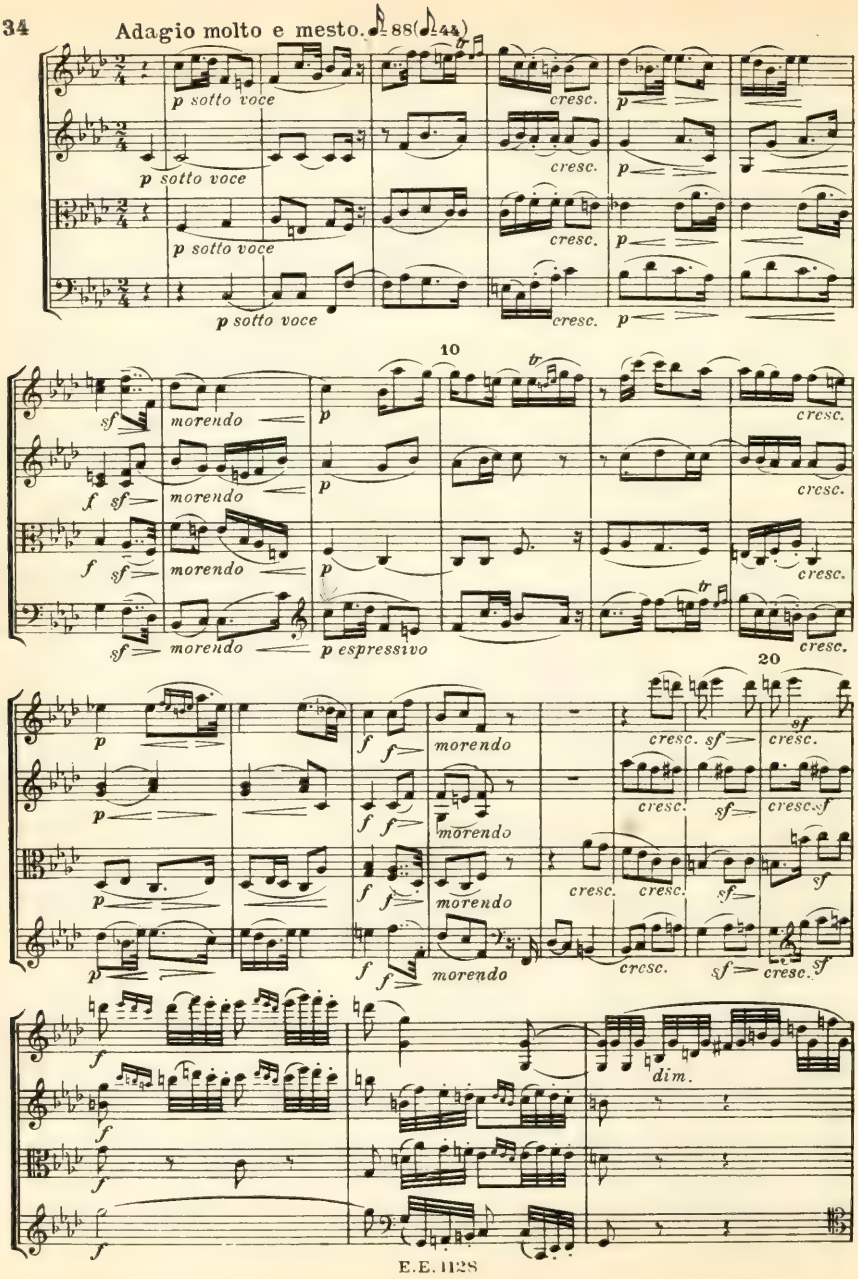

390
pp
pp
pp
pp
fp
fp
fp
fp

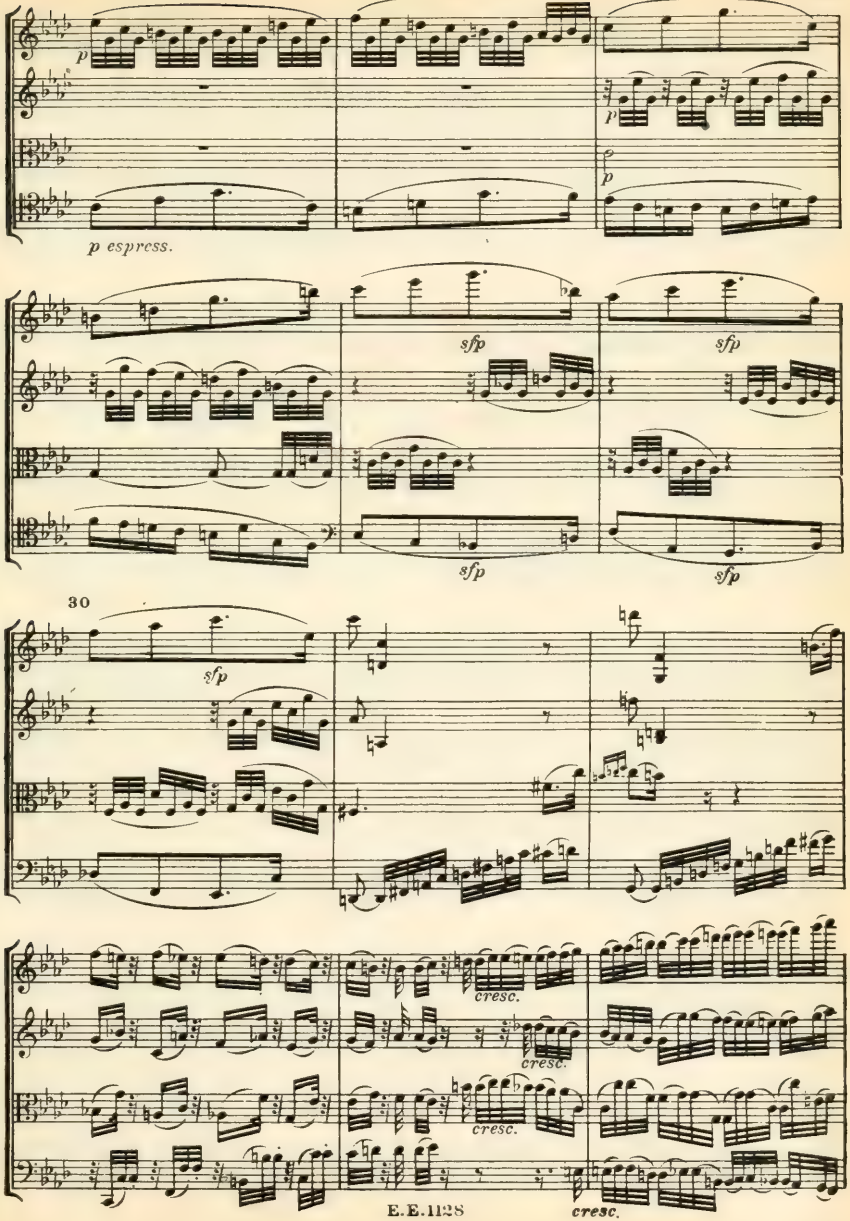

400

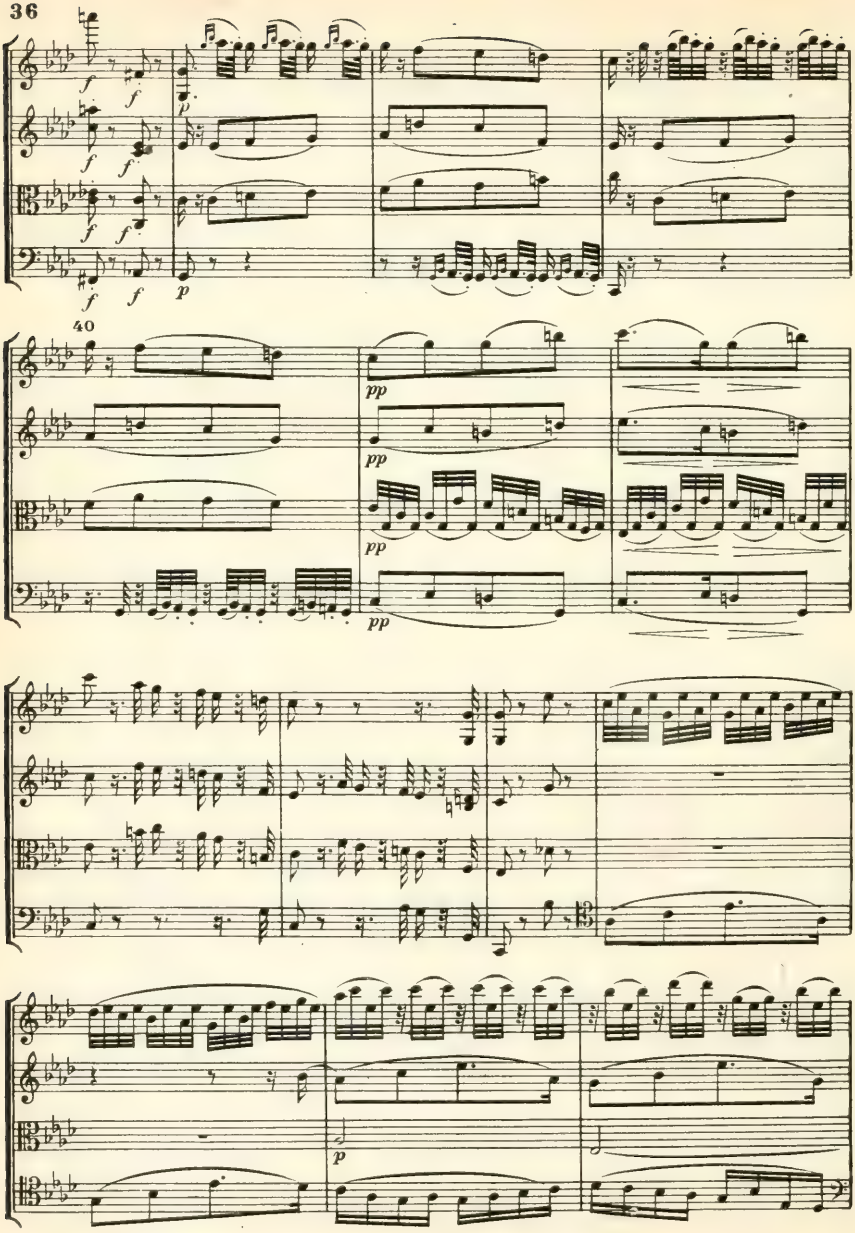

cresc.
cresc.
cresc.
cresc.
p
p
p
p

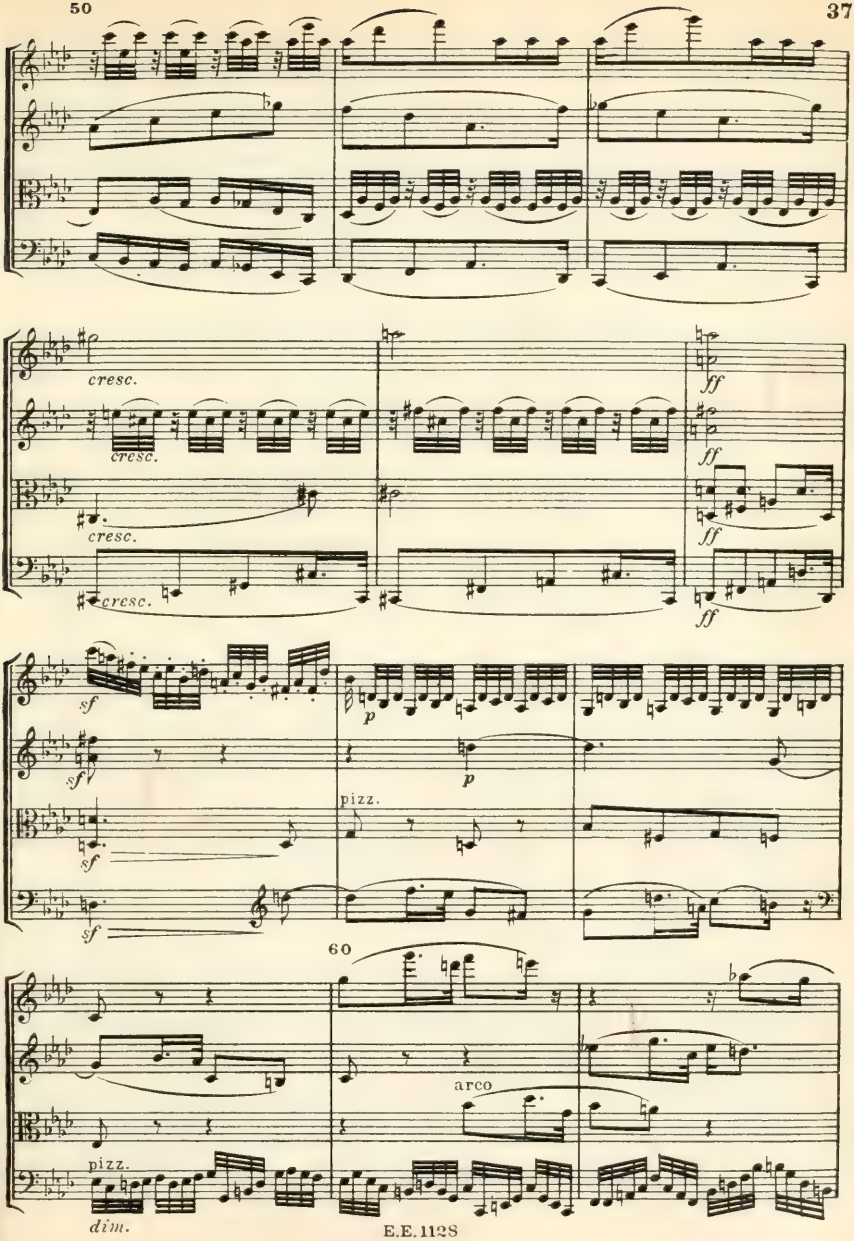

410
cresc.
cresc.
cresc.
cresc.
f
f
f
f
420
più f
più f
più f
più f
ff
ff
ff
ff
p
p
p
p
pp
pp
430
tr
p
p
p
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
tr
tr

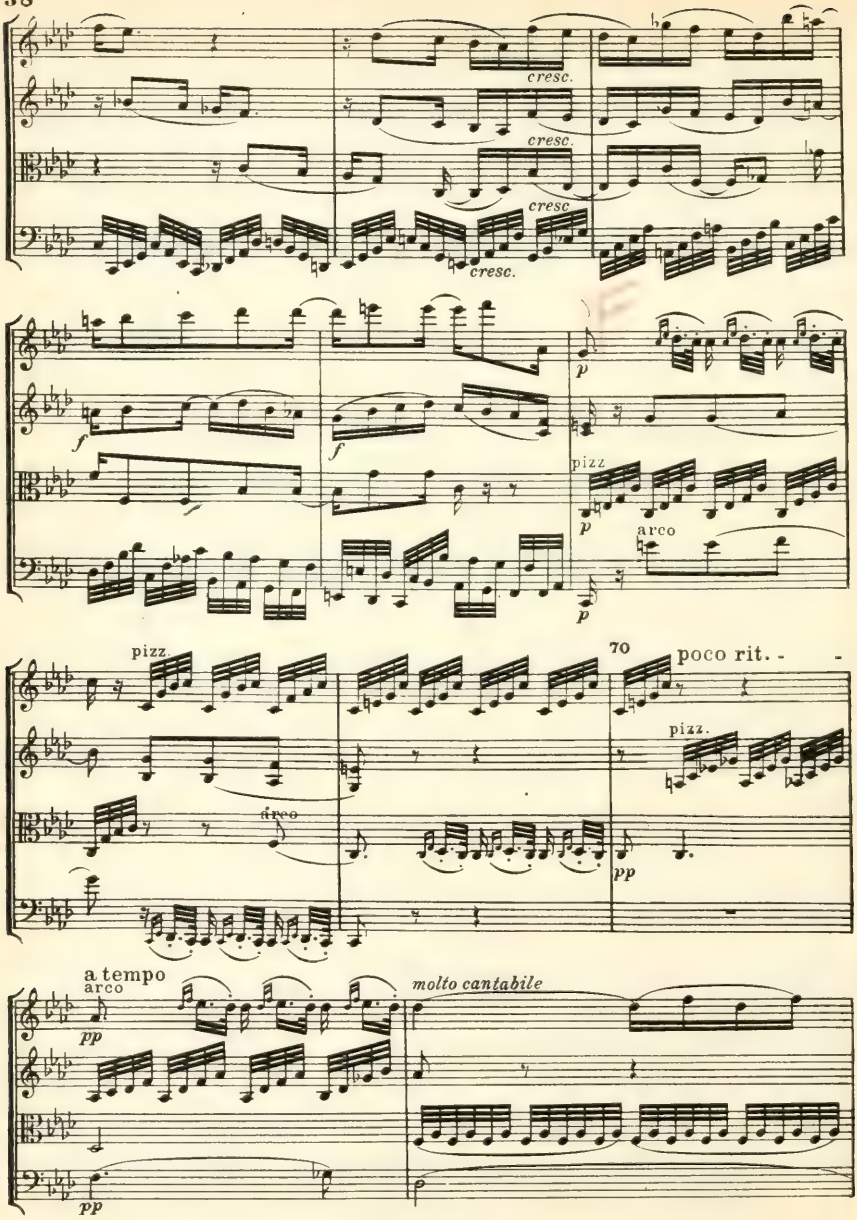

440
f
p dolce
cresc.
ff
p
450
a tempo
pp
sempre pp
460
tr
470
pizz.
arco
sf
f
ff

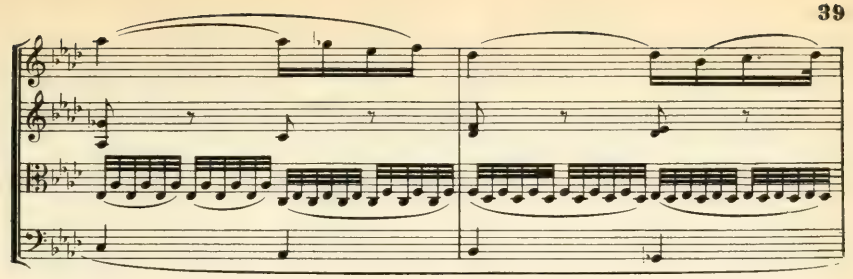

Adagio molto e mesto. ♪=88(♪=44)
p sotto voce
cresc.
p
sf
morendo
f
p espressivo
10
20
dim.

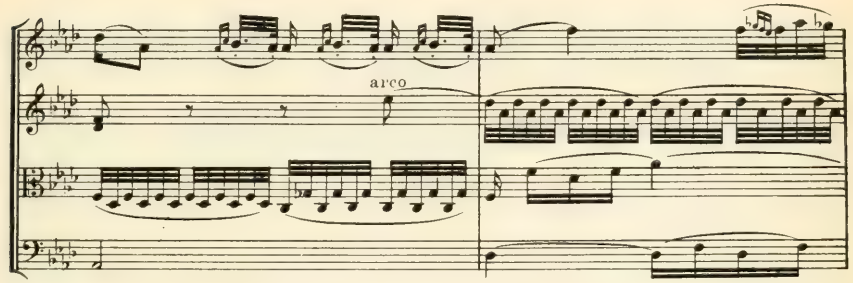

p
p
p
p espress.
sfp
sfp
sfp
sfp
30
sfp
cresc.
cresc.
cresc.
cresc.

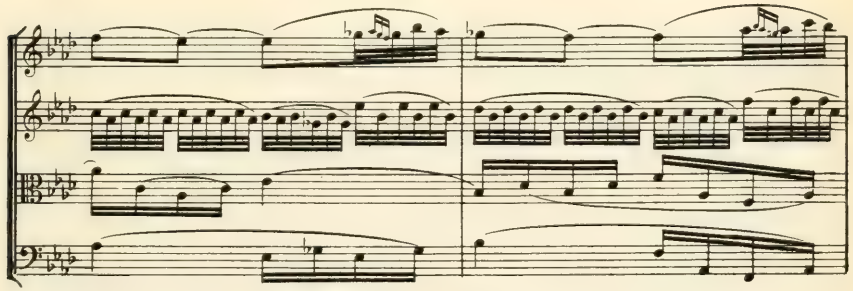

40
f
p
pp


cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
sf
sf
sf
sf
p
p
pizz.
60
arco
pizz.
dim.

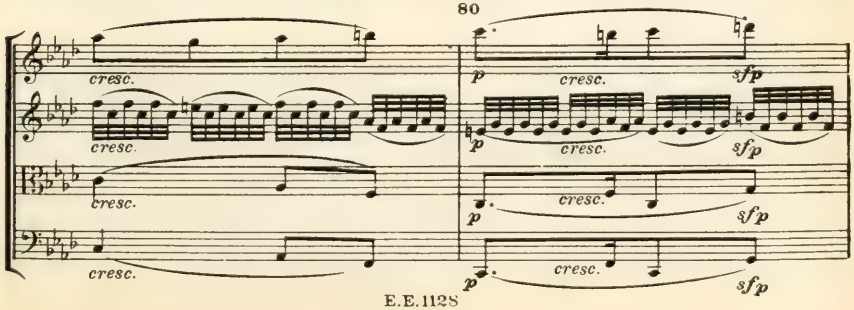

cresc.
cresc.
cresc.
cresc.
f
f
p
pizz.
p
arco
p
pizz.
arco
70
poco rit.
pizz.
pp
a tempo
arco
molto cantabile
pp
pp

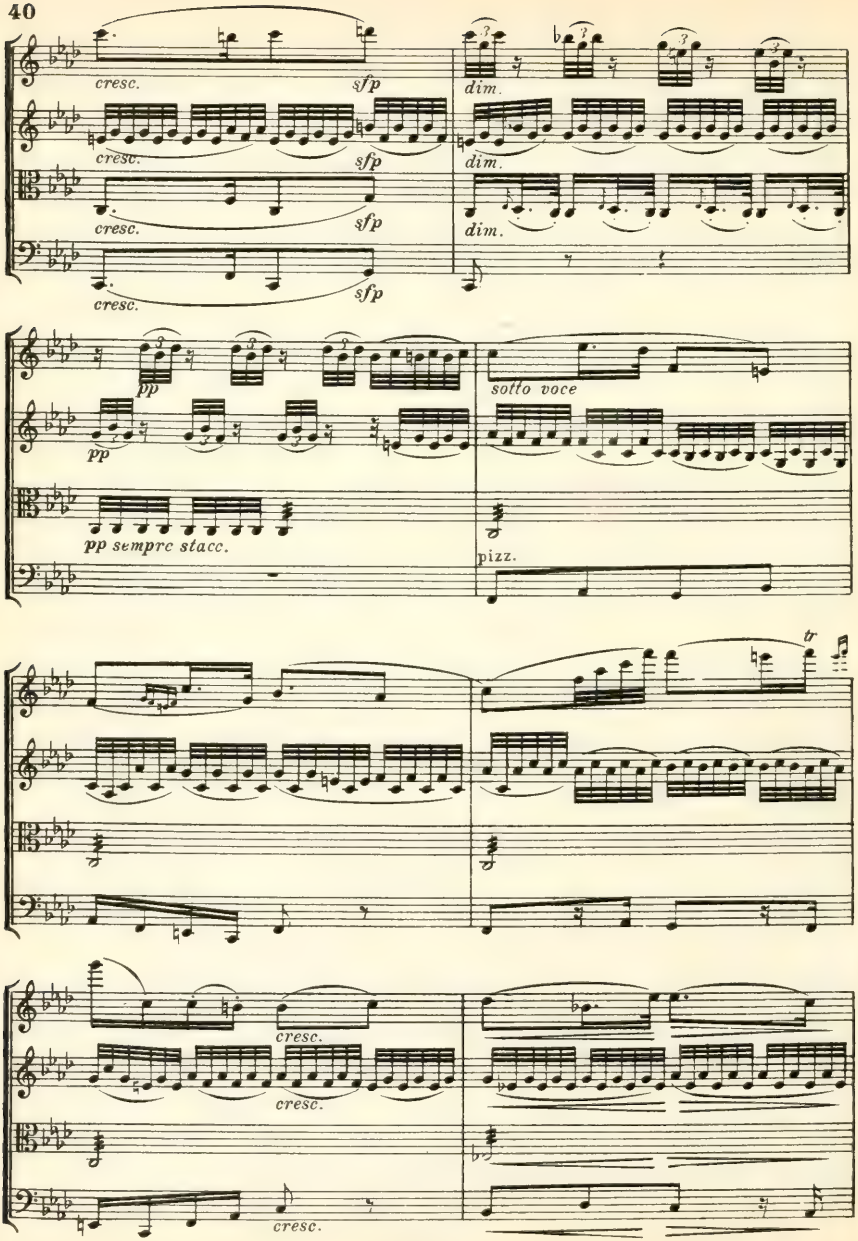


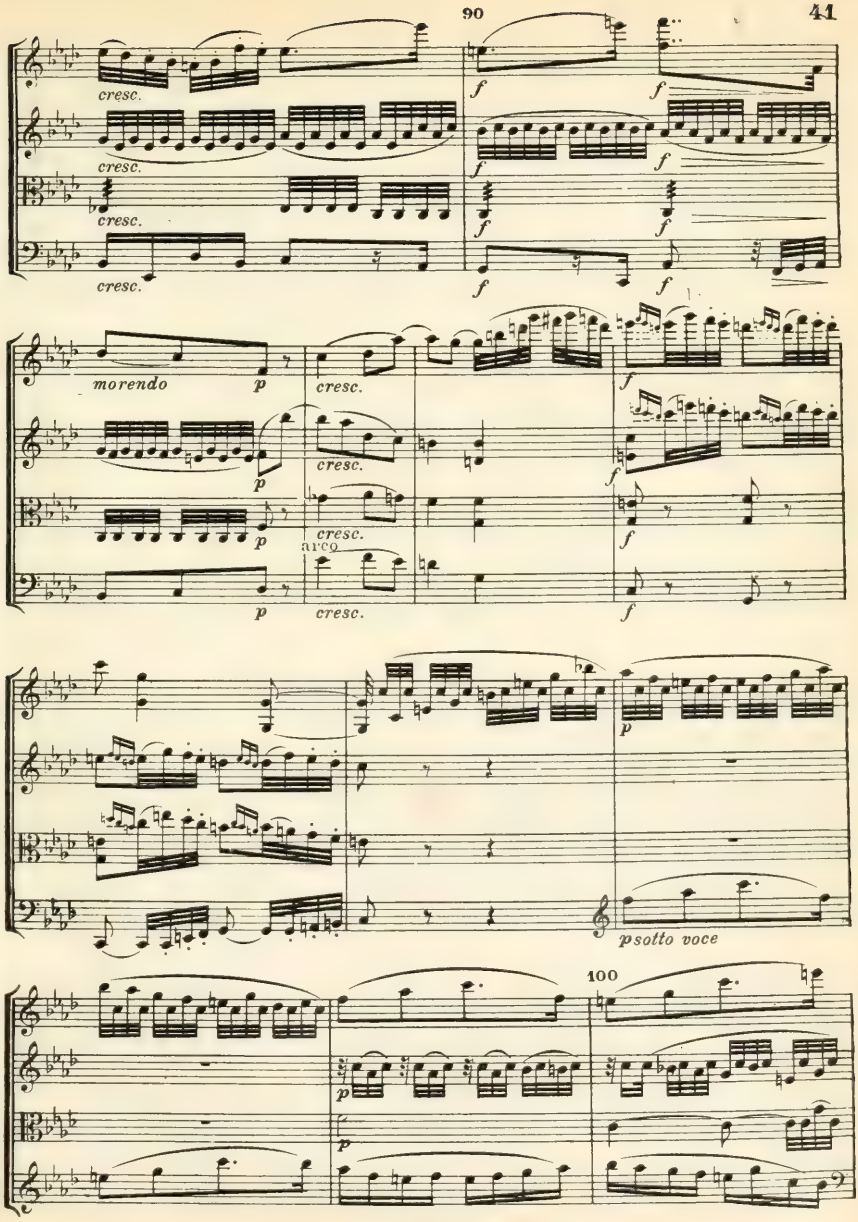


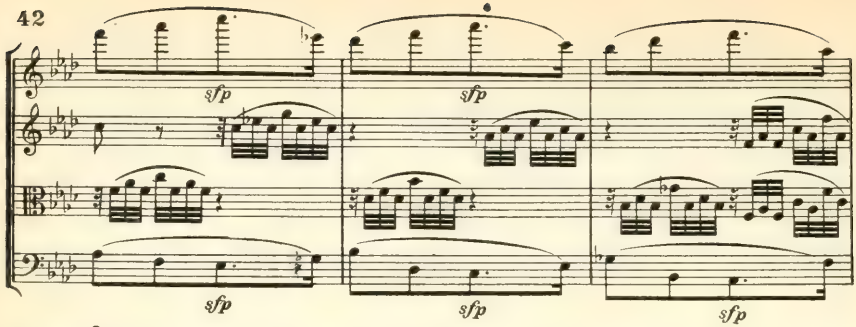


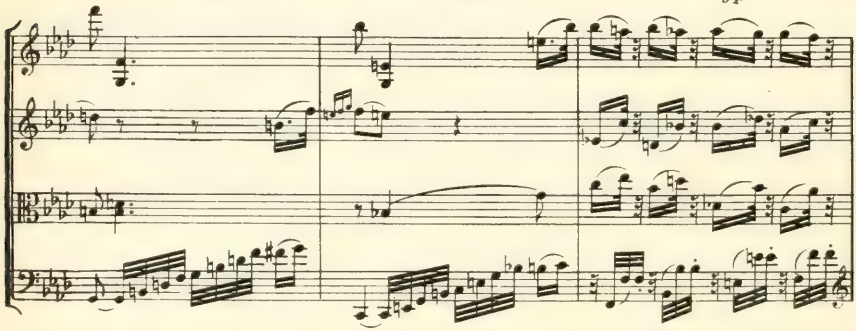
80

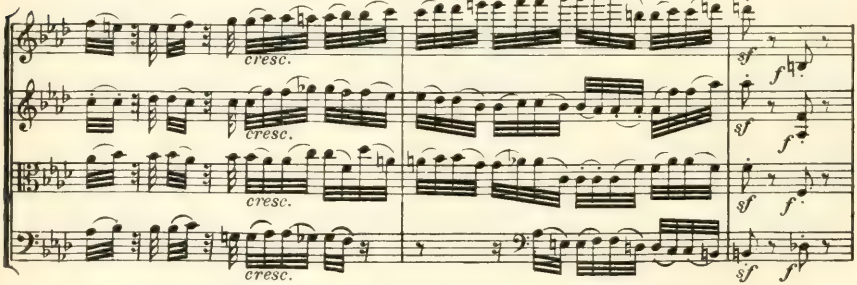


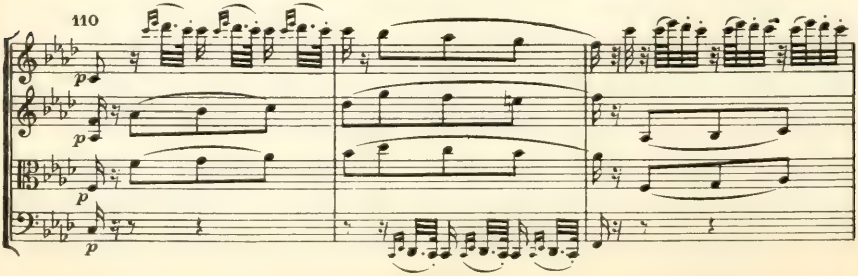

cresc.
sfp
dim.
pp
sotto voce
pp sempre stacc.
pizz.
tr

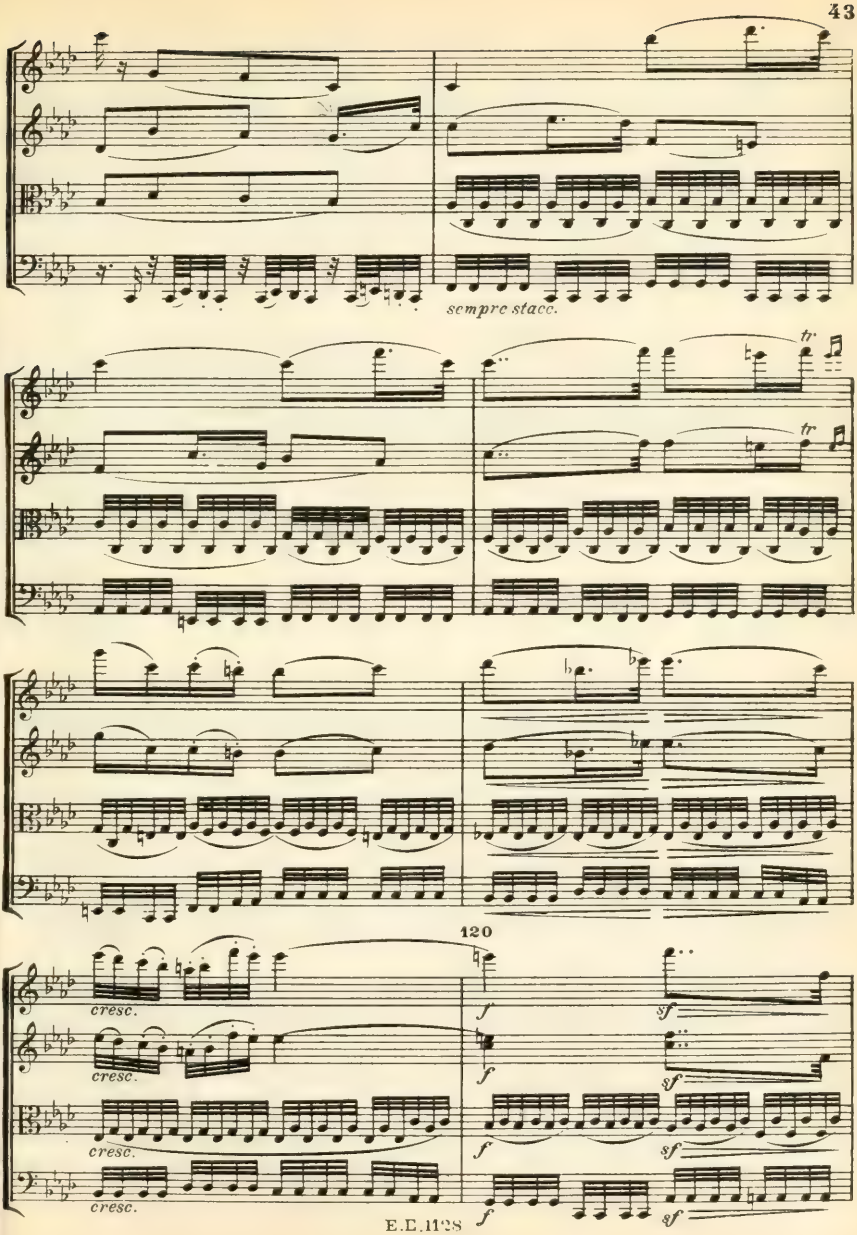

cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
morendo
p
cresc.
p
cresc.
p
cresc.
arco
p
cresc.
f
f
f
p
p
psotto voce
100
p
p

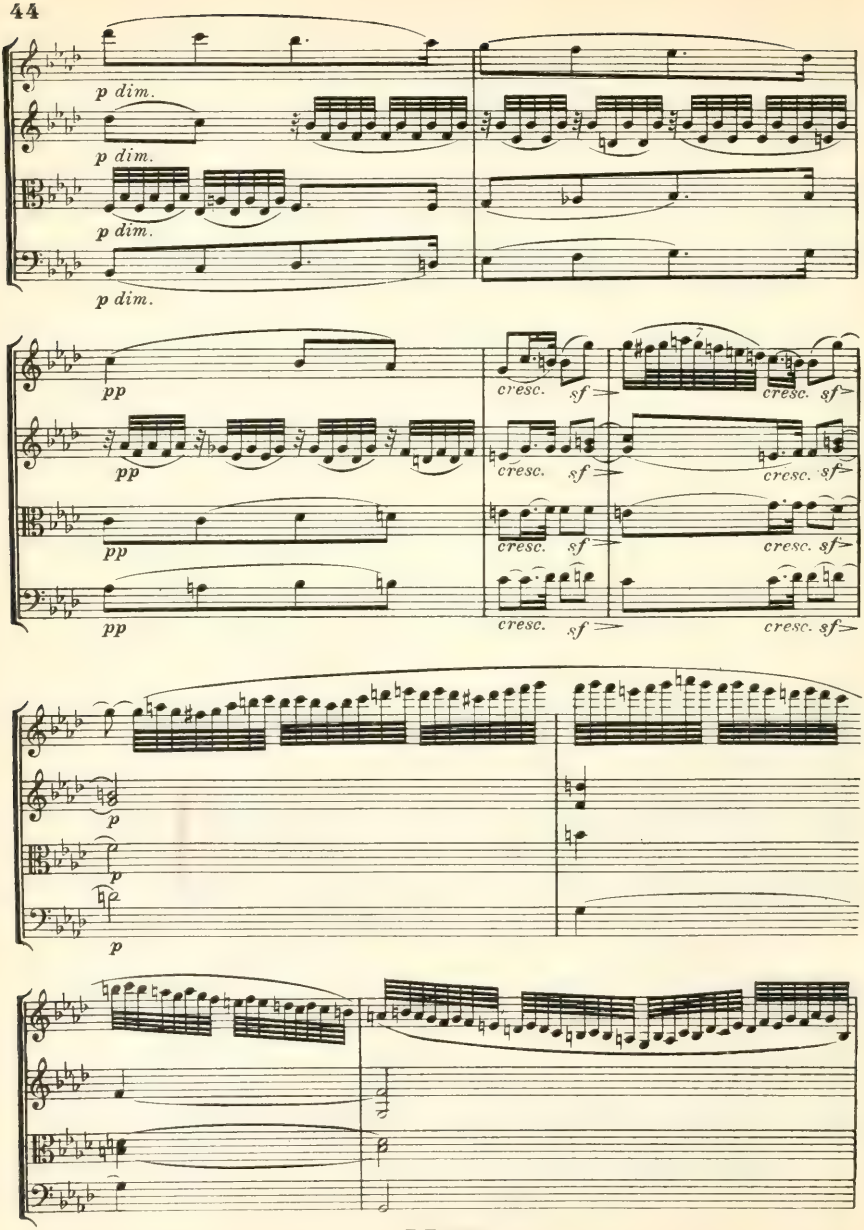

sfp
sfp
sfp
sfp
sfp

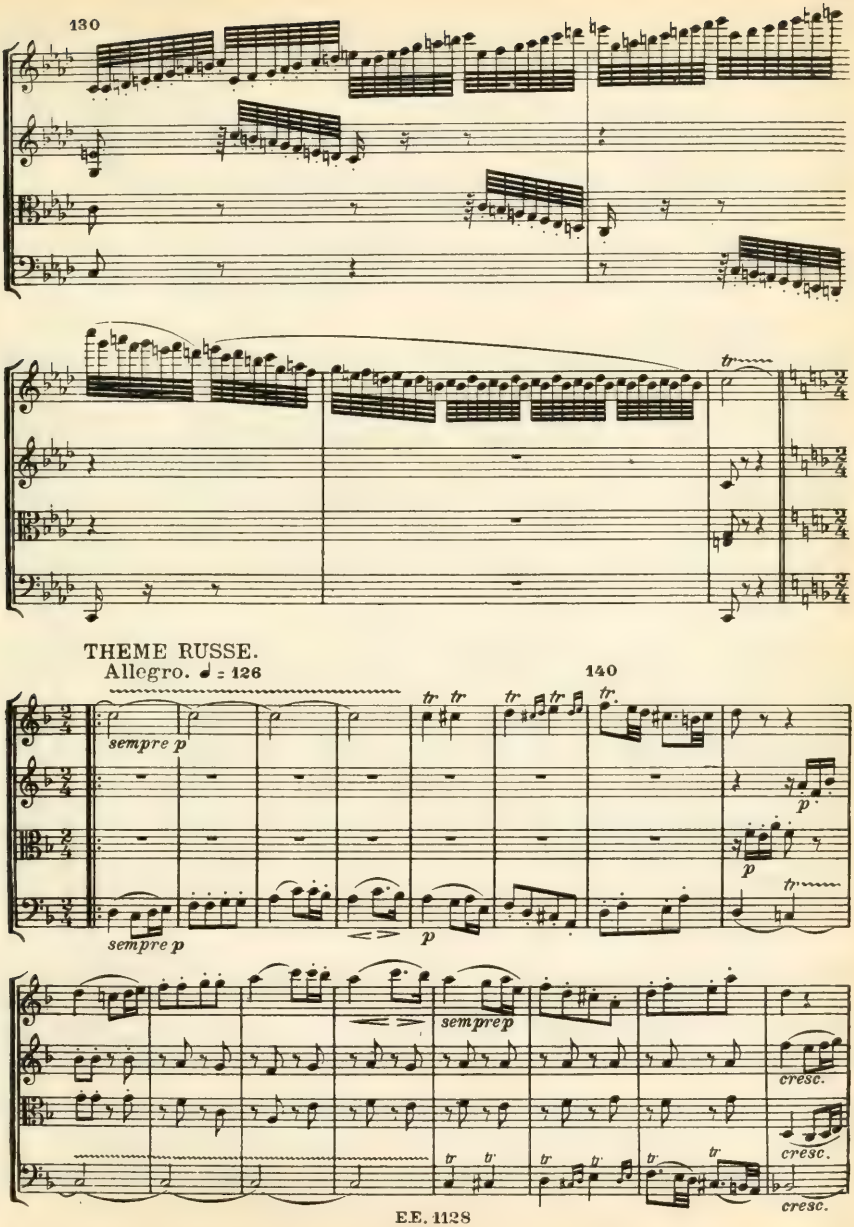


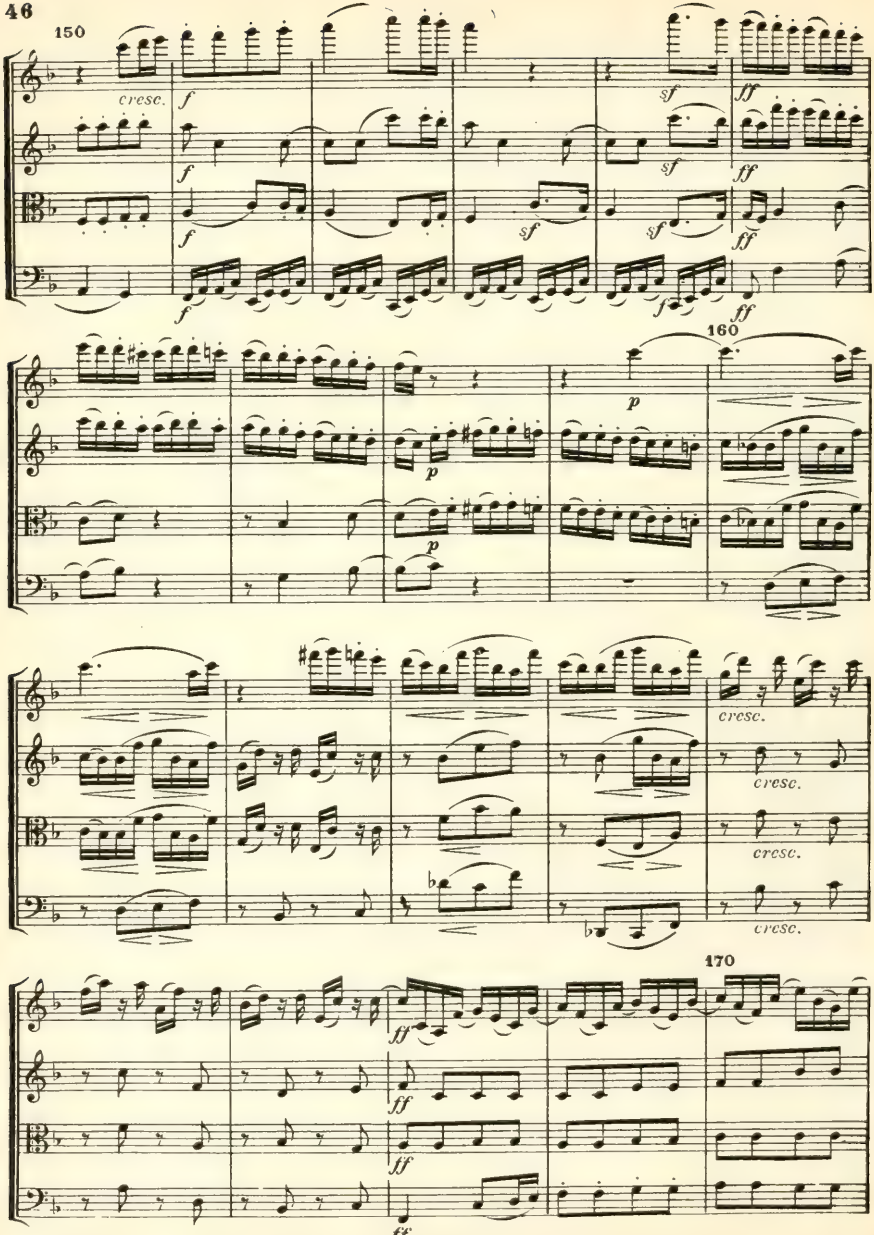

cresc.
cresc.
cresc.
cresc.
sf
f
sf
f
sf
f
sf
f

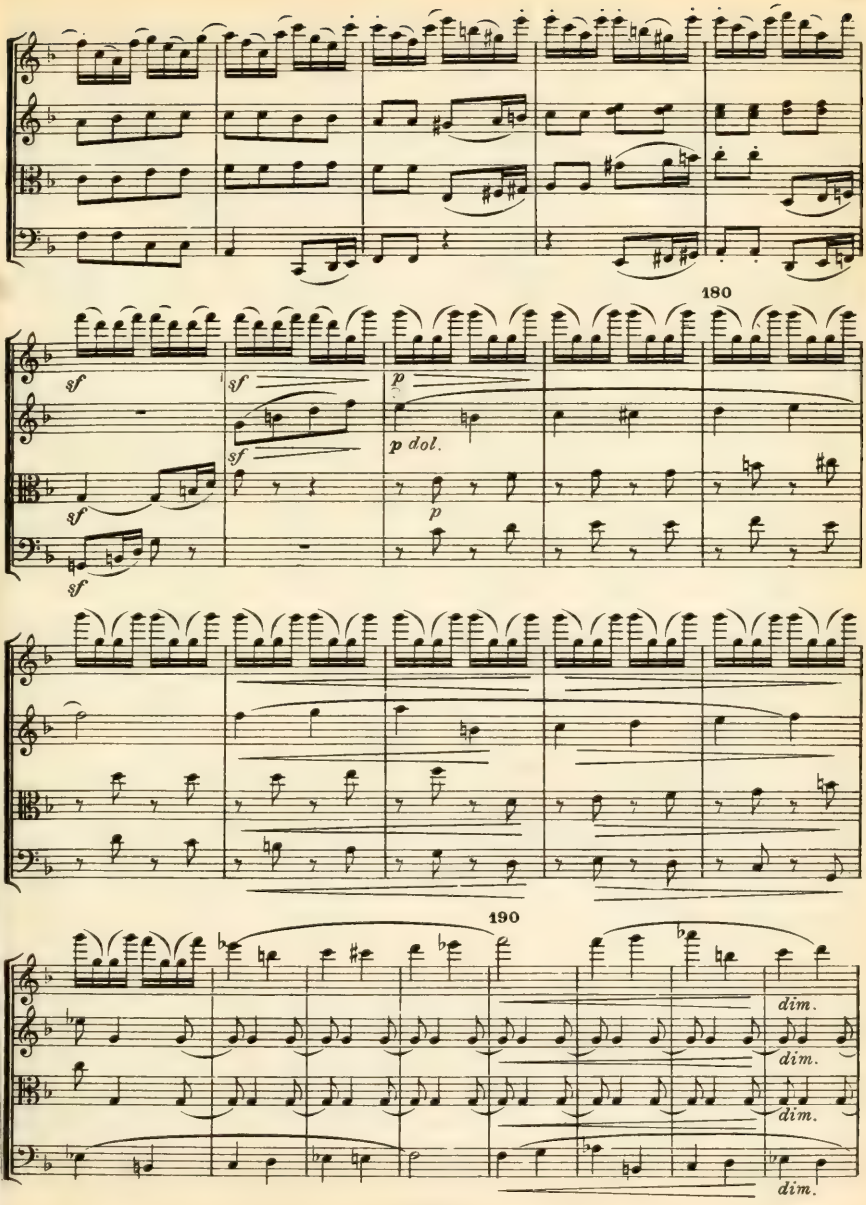

110
p
p
p
p

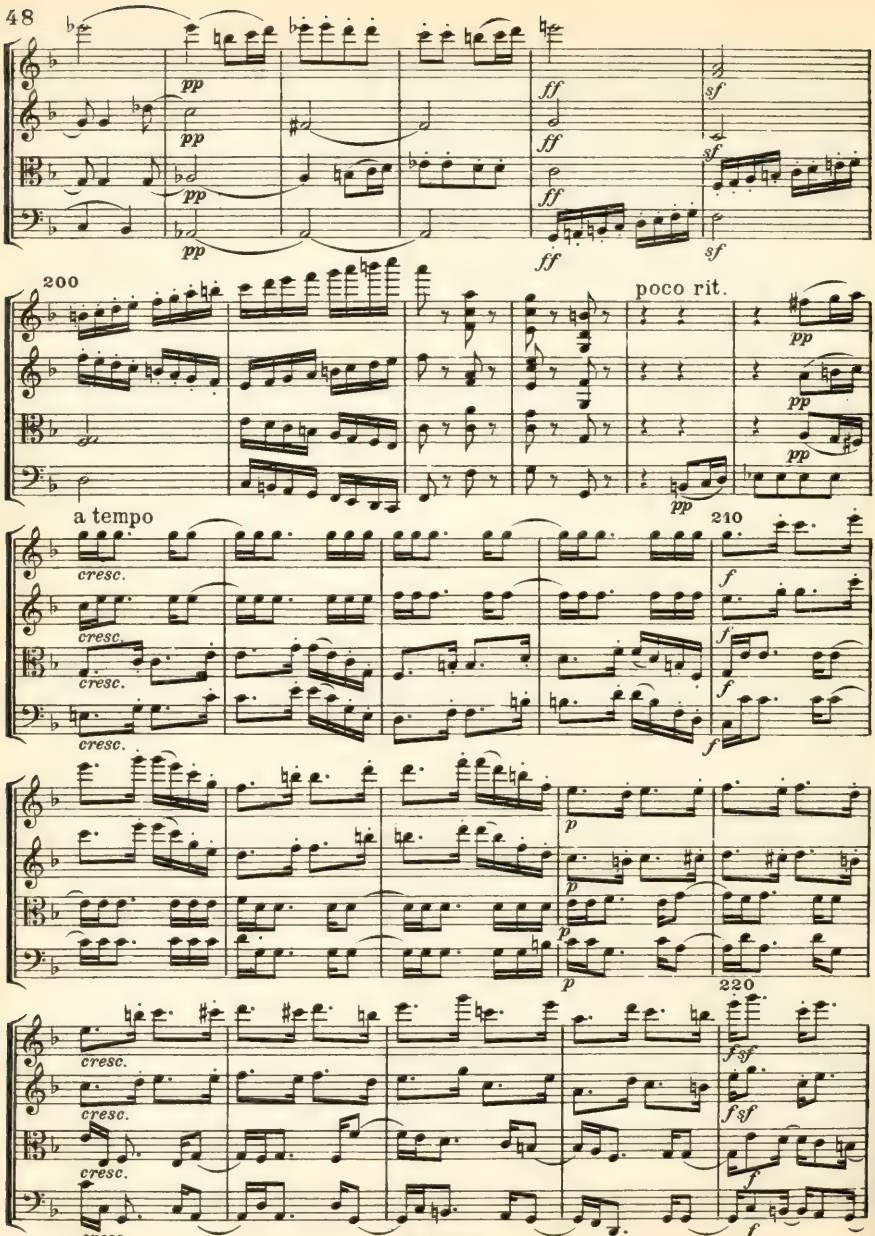

sempre stacc.
tr
tr
120
cresc.
cresc.
cresc.
cresc.
f
sf
f
sf
f
sf
f
sf

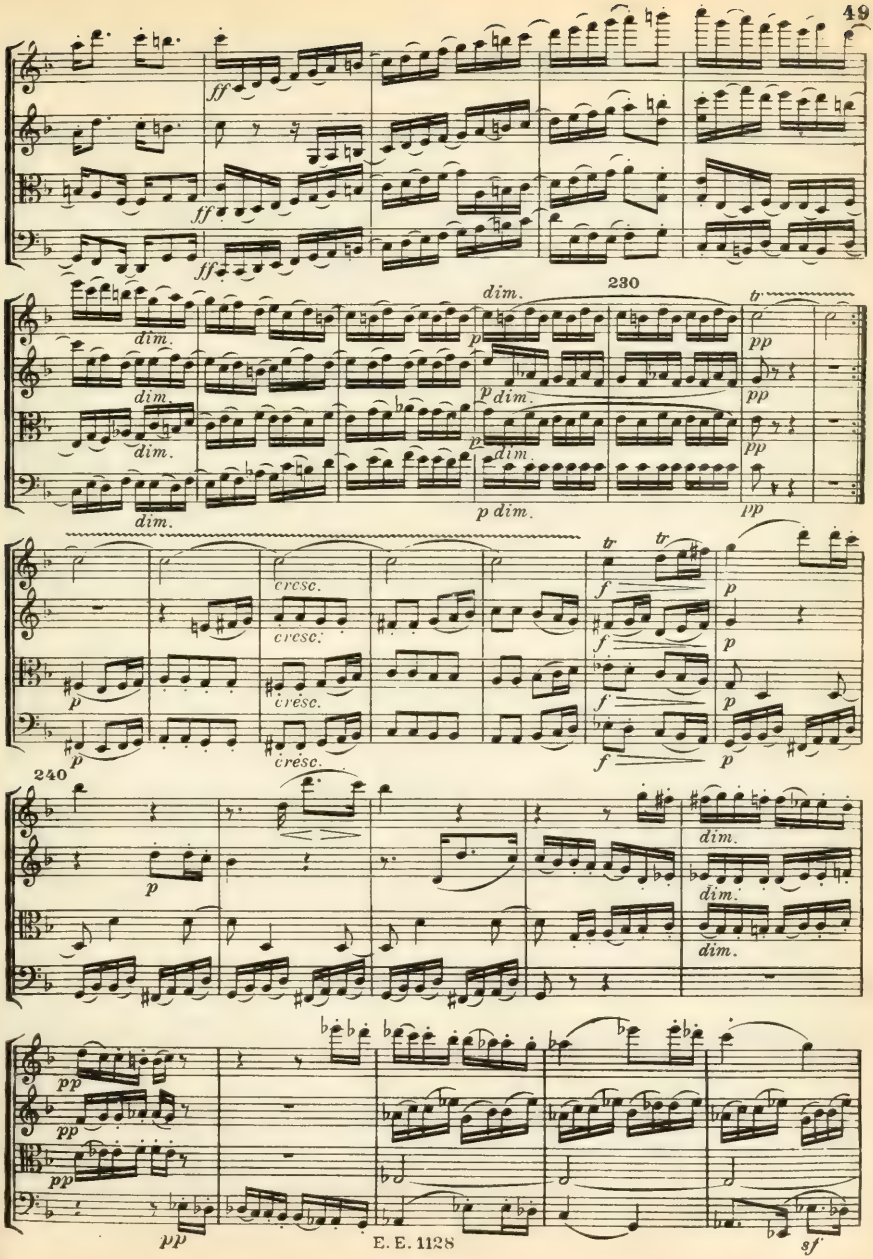

p dim.
p dim.
p dim.
p dim.
pp
pp
pp
pp
cresc. sf
cresc. sf
cresc. sf
cresc. sf
cresc. sf
cresc. sf
cresc. sf
cresc. sf
p
p
p

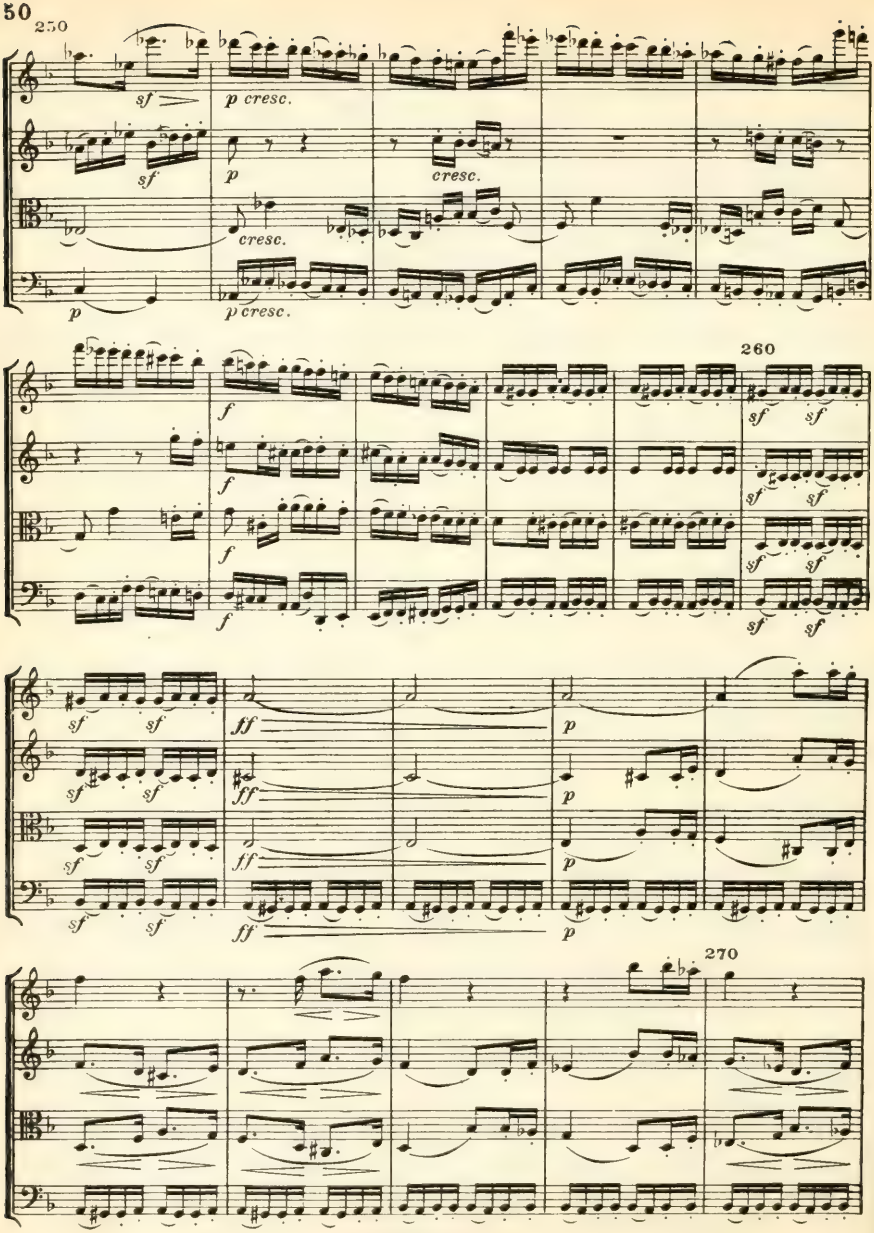

130
THEME RUSSE.
Allegro. ♩ = 126
140
sempre p
sempre p
p
p
p
sempre p
cresc.
cresc.
cresc.

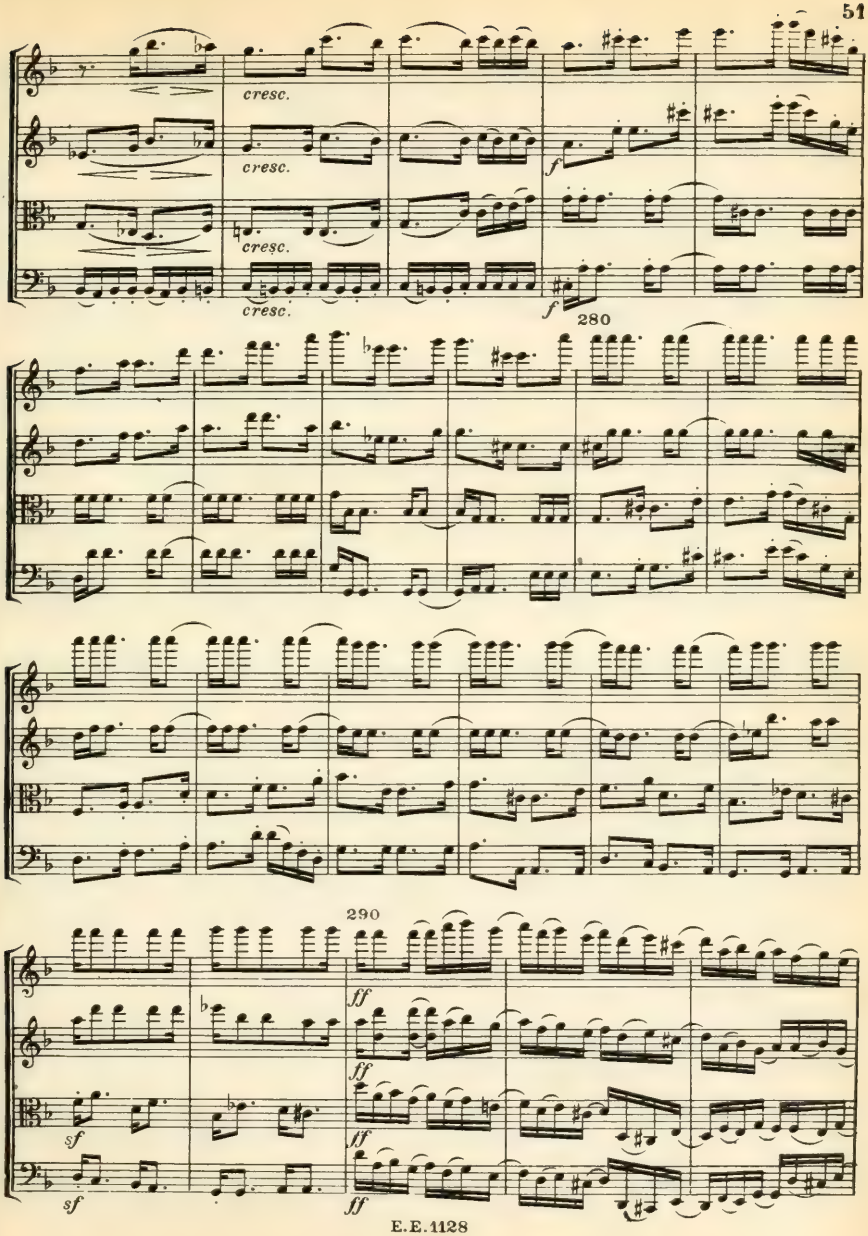

150
cresc.
f
sf
ff
160
p
cresc.
170

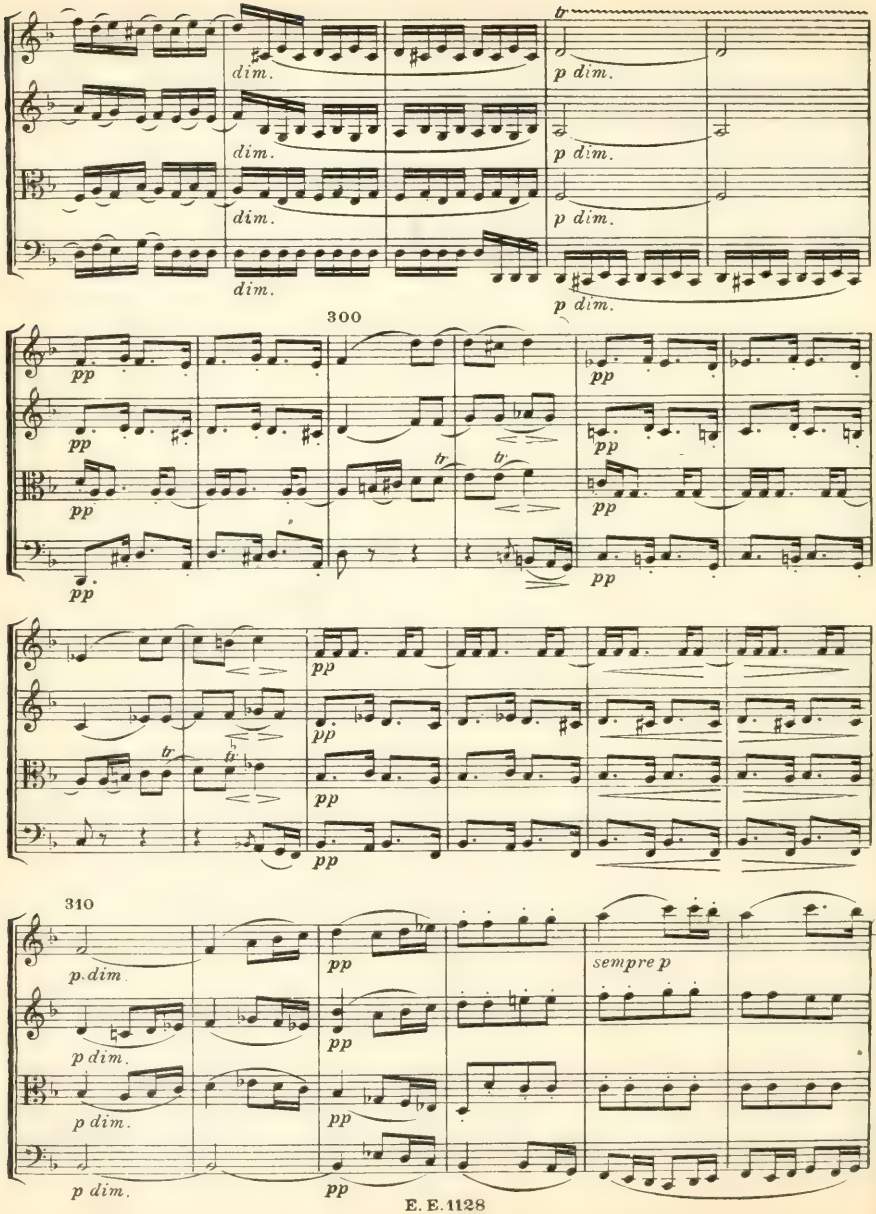

180
sf
sf
sf
sf
p
p dol.
p
190
dim.
dim.
dim.
dim.

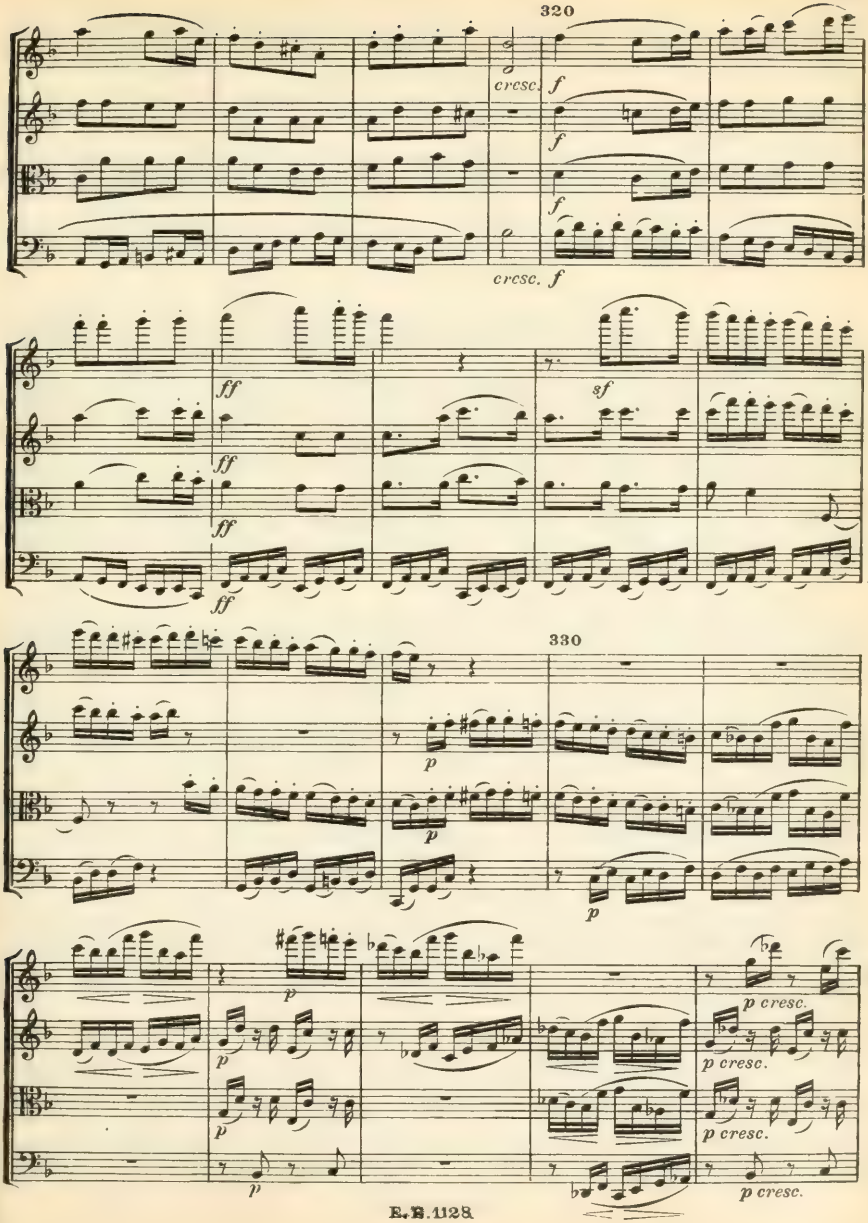

pp
ff
sf
200
poco rit.
a tempo
cresc.
210
p
220
fsf
f

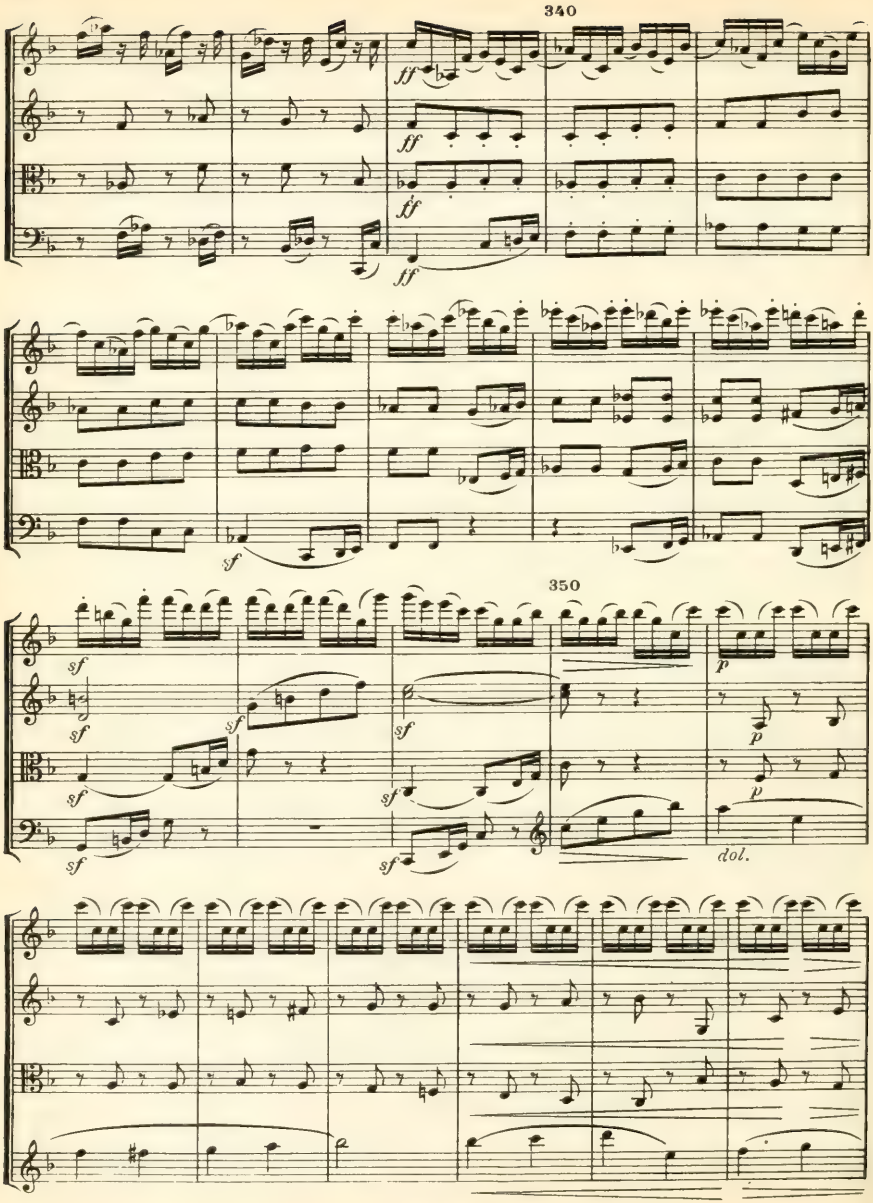

ff
dim.
230
p
p dim.
pp
tr
cresc.
f
240
sf


250
sf
p cresc.
sf
p
cresc.
cresc.
p
p cresc.
260
f
f
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff
ff
ff
p
p
p
p
270


cresc.
cresc.
cresc.
cresc.
f
f
280
290
ff
ff
ff
ff
sf
sf


dim.
dim.
dim.
dim.
tr
p dim.
p dim.
p dim.
p dim.
300
pp
pp
pp
pp
pp
tr
tr
pp
pp
pp
pp
tr
tr
pp
pp
310
p dim.
p dim.
p dim.
p dim.
pp
pp
pp
pp
sempre p


320
cresc.
f
f
f
cresc. f
ff
ff
ff
ff
sf
330
p
p
p
p
p
p cresc.
p cresc.
p cresc.
p cresc.


340
ff
ff
ff
ff
sf
350
sf
sf
sf
sf
sf
sf
sf
p
p
p
dol.

360

370

pp

ff

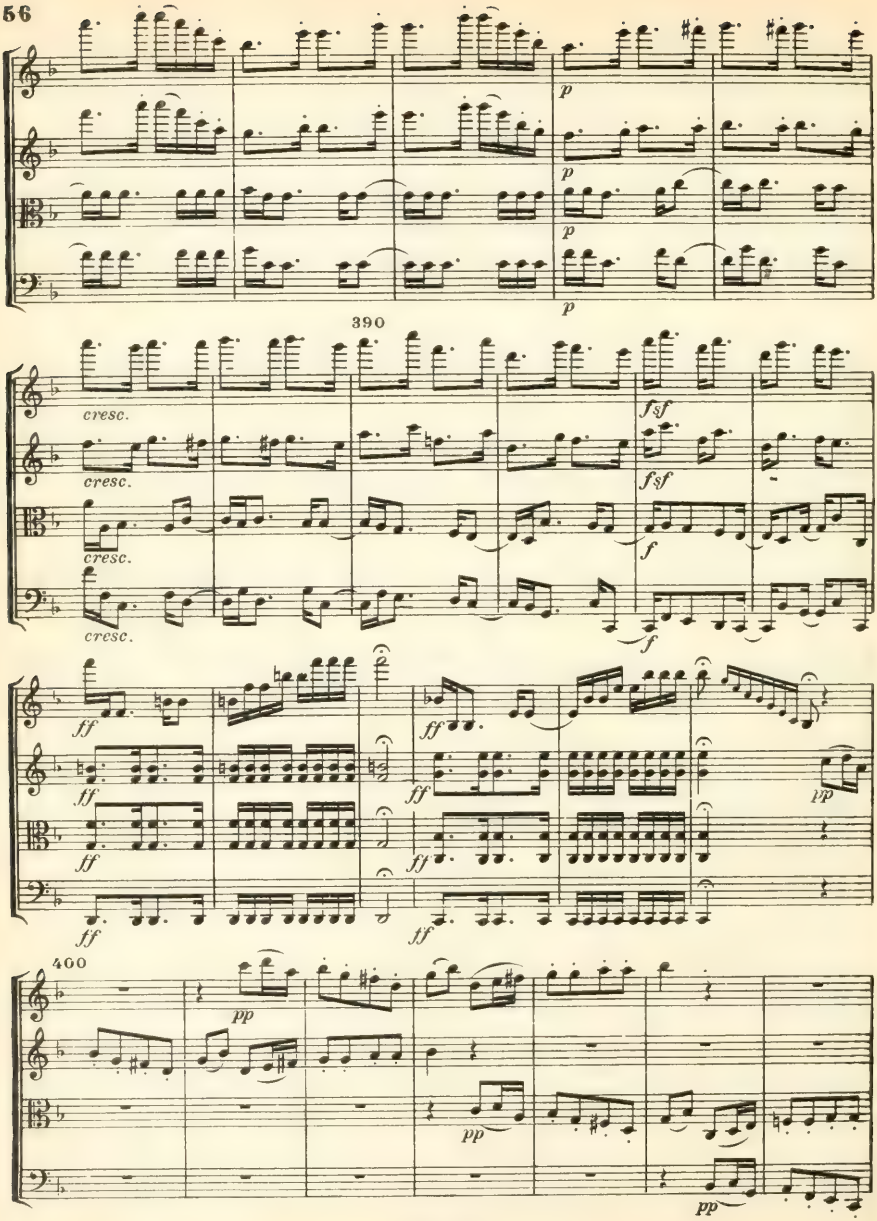
poco rit.

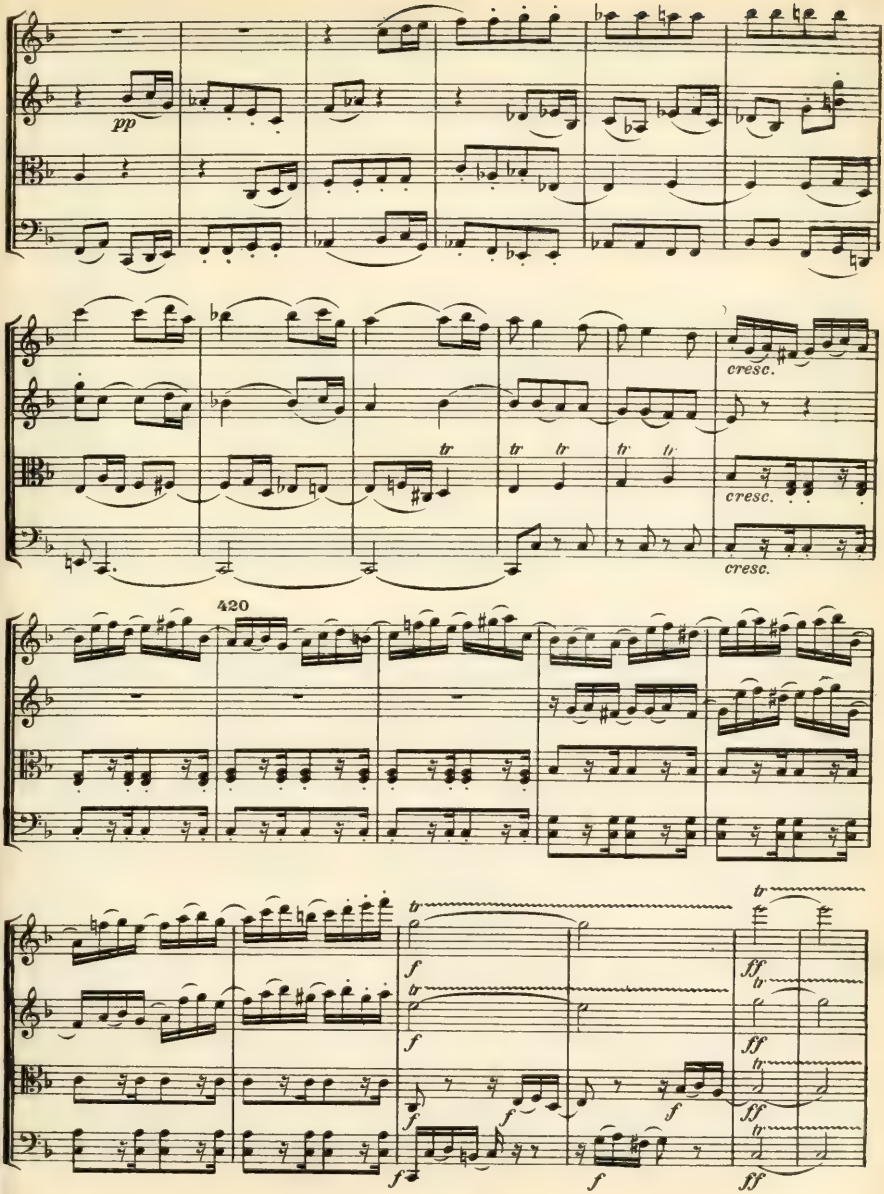
a tempo

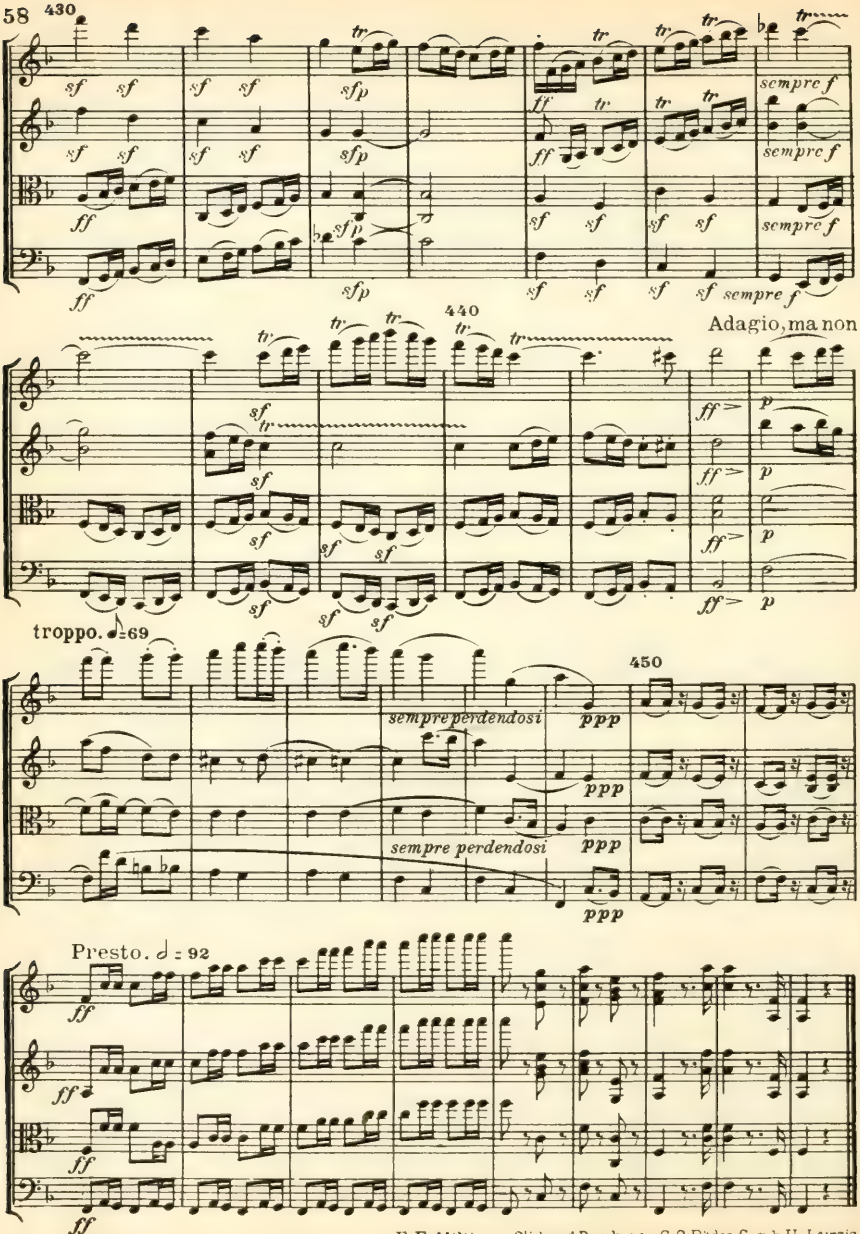
380

cresc.

f


p
p
p
p
390
cresc.
cresc.
cresc.
cresc.
fsf
fsf
f
f
ff
ff
ff
ff
ff
ff
pp
400
pp
pp
pp


pp
cresc.
cresc.
cresc.
420
f
ff


58
430
sempre f
440
Adagio, ma non
troppo. ♩=69
450
sempre perdendosi
Presto. ♩ = 92

Eulenburgs kleine Partitur-Ausgabe

Dem Grafen von Rasumoffsky gewidmet

QUARTETT

No. 8

E moll

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 59, No. 2

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig / Wien

29

BEETHOVEN
STREICHQUARTETT IN E MOLL, OP. 59 No. 2

Zwar hatte Beethoven im Jahre 1802 seinen 1801 erschienenen Streichquartetten op. 18 die Umarbeitung der E-dur-Klaviersonate op. 14 Nr. 1 in ein Quartett (in F dur) folgen lassen, allein es vergingen mehrere Jahre, bis er wieder an die Komposition von Originalstreichquartetten ging. Die äußere Veranlassung dazu war ein Auftrag oder Wunsch des kunstliebenden Grafen Rasumovsky, des damaligen russischen Botschafters in Wien.

Das Autograph dieses II. Quartettes, seit längerer Zeit im Besitze der Musiksammlung der Königl. Bibliothek zu Berlin, ist von Beethoven überschrieben: Quartetto 1mo La prima parte solamente una volta – Quartetto angefangen am 26. May 1806.

Die Komposition dieser Quartette, die von den Zeitgenossen zuerst nicht recht gewürdigt worden sind, beschäftigte Beethoven neben seinen Werken 56, 57, 58 und auch 60; sie waren am Ende des Jahres 1806 vollendet. Der Sitte der Zeit nach blieben sie ein Jahr lang ungedruckt im Besitze des Auftraggebers, dem sie auch gewidmet wurden. Am 18. November 1806 bot sie Beethoven der Firma Breitkopf & Härtel in Leipzig für 600 Gulden vergeblich zum Verlag an. Nicht ganz aufgeklärt ist, welches die Originalausgabe ist. Nach Herrn Dugges Ansicht sind diese Quartette im Januar 1808 erschienen, und zwar unter dem Titel: Trois Quatuors pour deux Violons, Alto e Violoncelle. Composés par Louis van Beethoven. Oeuvre 59me Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) Nottebohm aber gibt als Verlag „Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." mit den gleichen Verlagsnummern an. Er hat wohl recht; ich glaube, daß die ca. 1829 erloschene Firma Johann Riedl in Wien diese Quartette von dem Bureau übernommen hat.

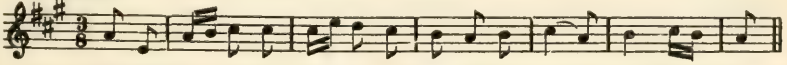
Die dritte Umschlagseite dieser Riedlschen (und wohl auch der ursprünglichen) Ausgabe ist mit dem Wappen der Rasumovsky – der Wahlspruch lautet: Famam extendere factis – geschmückt, unter welchem folgende Widmung steht:

Trois Quatuors Très humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies, Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe &tc. &tc. par Louis van Beethoven.

Die Metronomisierung ist später von Beethoven festgesetzt worden.

Dem Grafen Rasumovsky zu Ehren hat Beethoven in dem ersten und zweiten Quartett je ein russisches Volkslied eingeflochten. Das im Trio des Scherzos von No. 2 verwendete russische Thema erscheint in der von Iwan Pratsch herausgegebenen Sammlung russischer Volkslieder, die Beethoven gekannt hat (vgl. G. Nottebohm, Zweite Beethoveniana 90), in folgender Gestalt:

Andante.



Dieses Volkslied ist als Krönungshymne von M. Mussorgsky in seiner Oper „Boris Godunow" (vollendet 1874) verwendet worden. Verwertet ist es ferner von Anton Arensky in einem Streichquartett op. 35 (1894) und von Wassily Kolotarew in einem Streichquartett op. 19 (1905).

April 1911 **Wilh. Altmann**

BEETHOVEN
STRING QUARTET IN E MINOR, OP. 59 No. 2

In the year 1802 Beethoven had followed the String Quartets op. 18 with a Quartet arrangement of the E major Piano Sonata op. 14, but several years passed before he entered again into the composition of original String Quartets. The private inducement was a commission made to him by the amateur Graf Rasumovsky, the Russian ambassador in Vienna at that time.

The autograph copy of this 2nd Quartet, which for a long time has been in the possession of the Royal Library in Berlin bears Beethoven's inscription: – Quartetto 1mo La prima parte solamente una volta – Quartetto angefangen(begun)26.May1806.

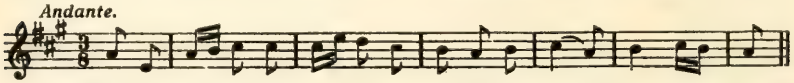
The composition of these Quartets which were not generally appreciated at the time occupied Beethoven together with his other works op. 56, 57, 58 and also 60; they were completed by the end of 1806. According to the custom then in vogue they remained unpublished for a year, the property of the person who had commissioned them and to whom they were dedicated. On Nov. 18th 1806 Beethoven offered them to Breitkopf & Härtel in Leipzig for the sum of 600 florins, but without success. It is uncertain which is the original edition. According to Dugge these Quartets appeared in Jan. 1808 under the title: – Trois Quatuors pour deux Violons, Alto e Violoncelle. Composés par Louis van Beethoven. Oeuvre 59me Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) But Nottebohm gives the publication as: "Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." with the same publication number. The latter is probably correct; the firm of Johann Riedl in Vienna which went out of existence about 1829 may have taken the quartets over from the Bureau.

The third page of the cover of the Riedl (probably the original) edition is adorned with the Rasumovsky coat of arms: Famam extendere factis; under which stands the following dedication: –

Trois Quatuors Très humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies, Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe etc. etc. par Louis van Beethoven.

The metronome marks were added later by the composer.

In honour of Count Rasumovsky, Beethoven has introduced a Russian folk-song into the first and second quartet. The Russian theme used in the Trio of the Scherzo in No. 2 occurs in the collection of Russian tunes by Ivan Pratsch, which Beethoven knew in the following form (see G. Nottebohm, Second Beethoveniana 90):



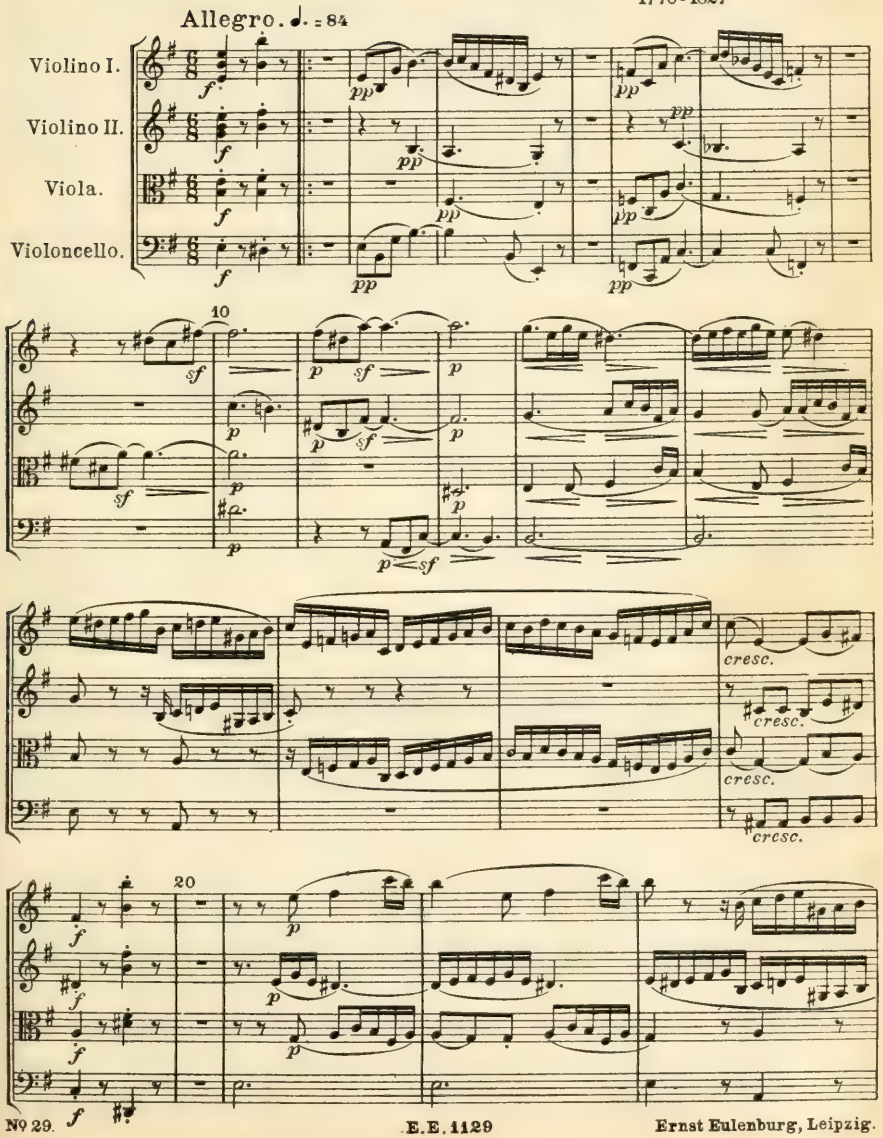
This popular song has been used by M. Mussorgsky in his opera "Boris Godunow" (finished 1872), also by A. Arensky in a string quartet op. 35 (1894) and by Wassily Zolotarew in a string quintet op. 19 (1905).

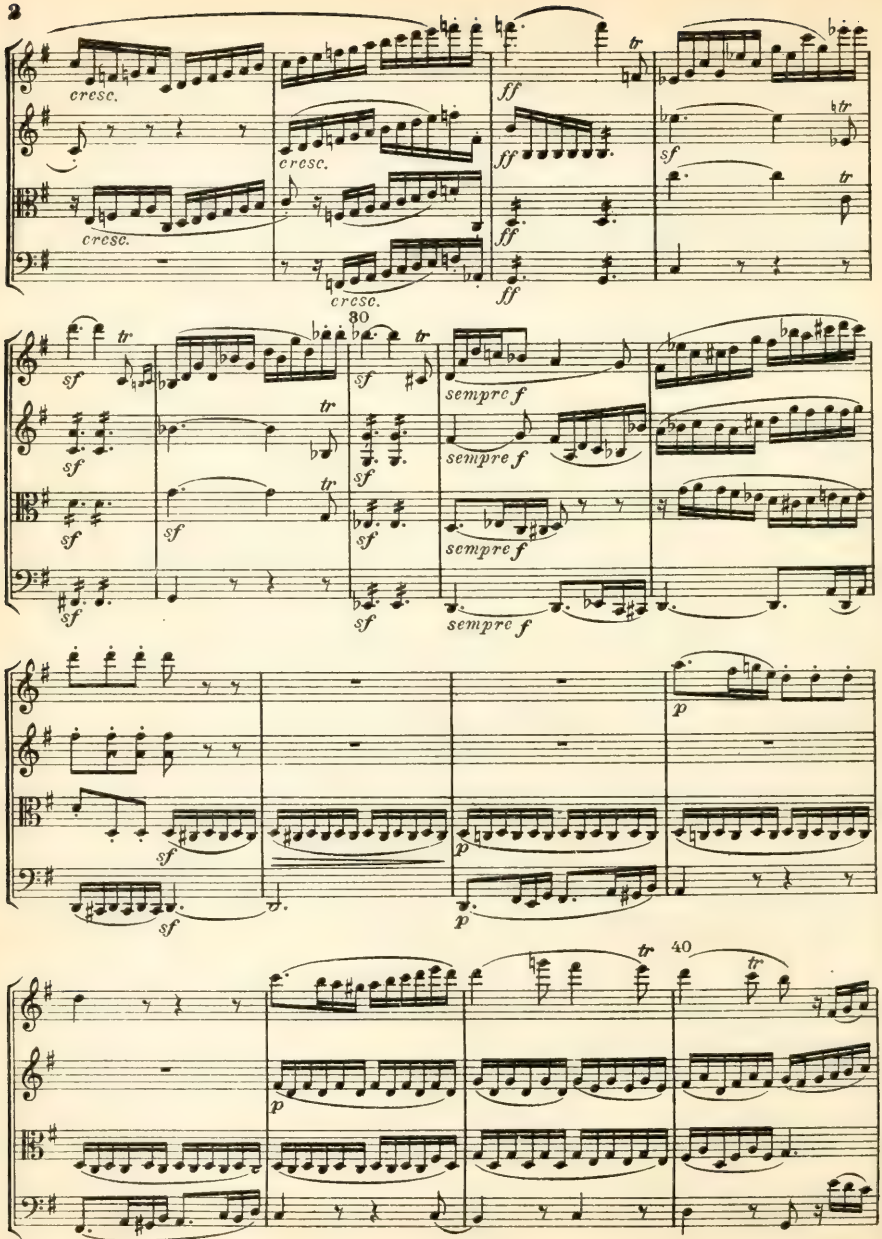
April 1911

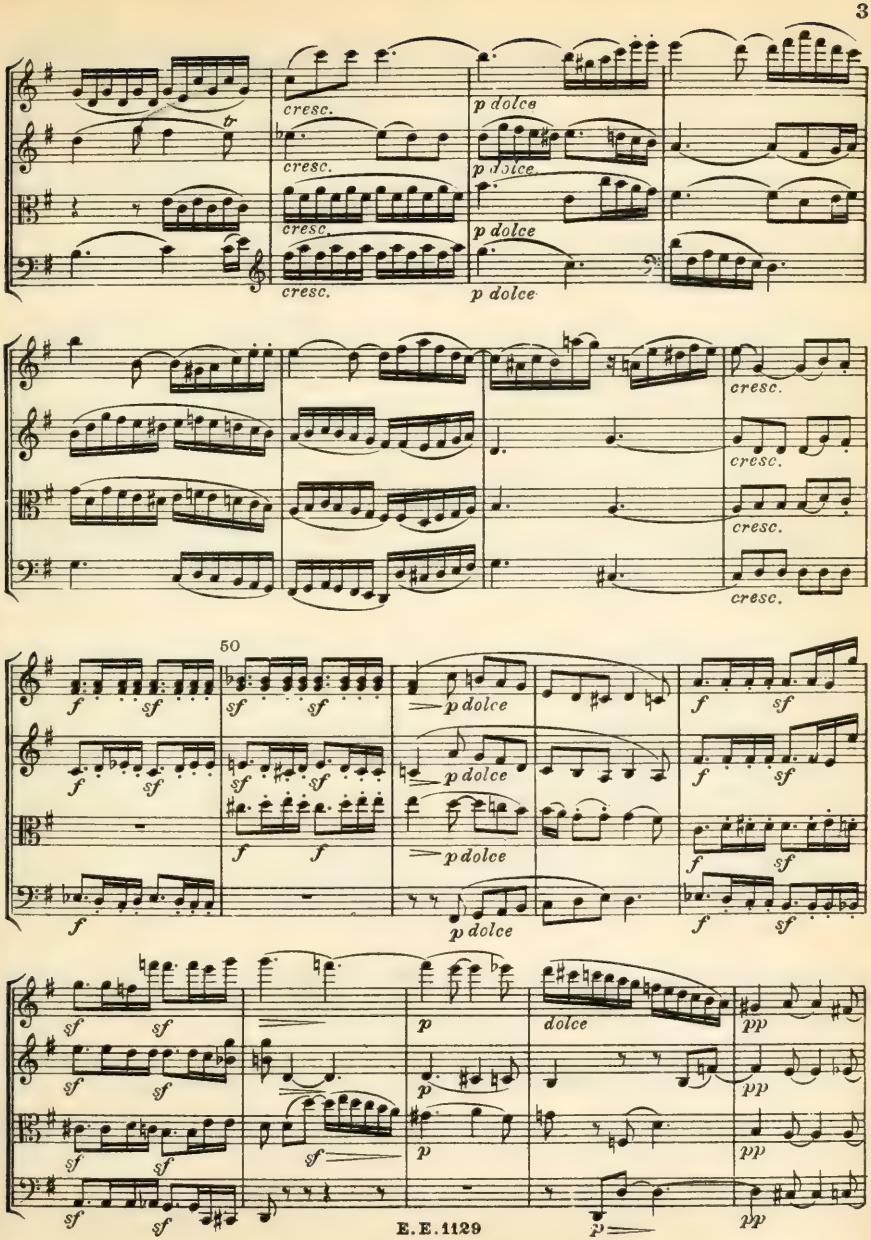
Wilh. Altmann

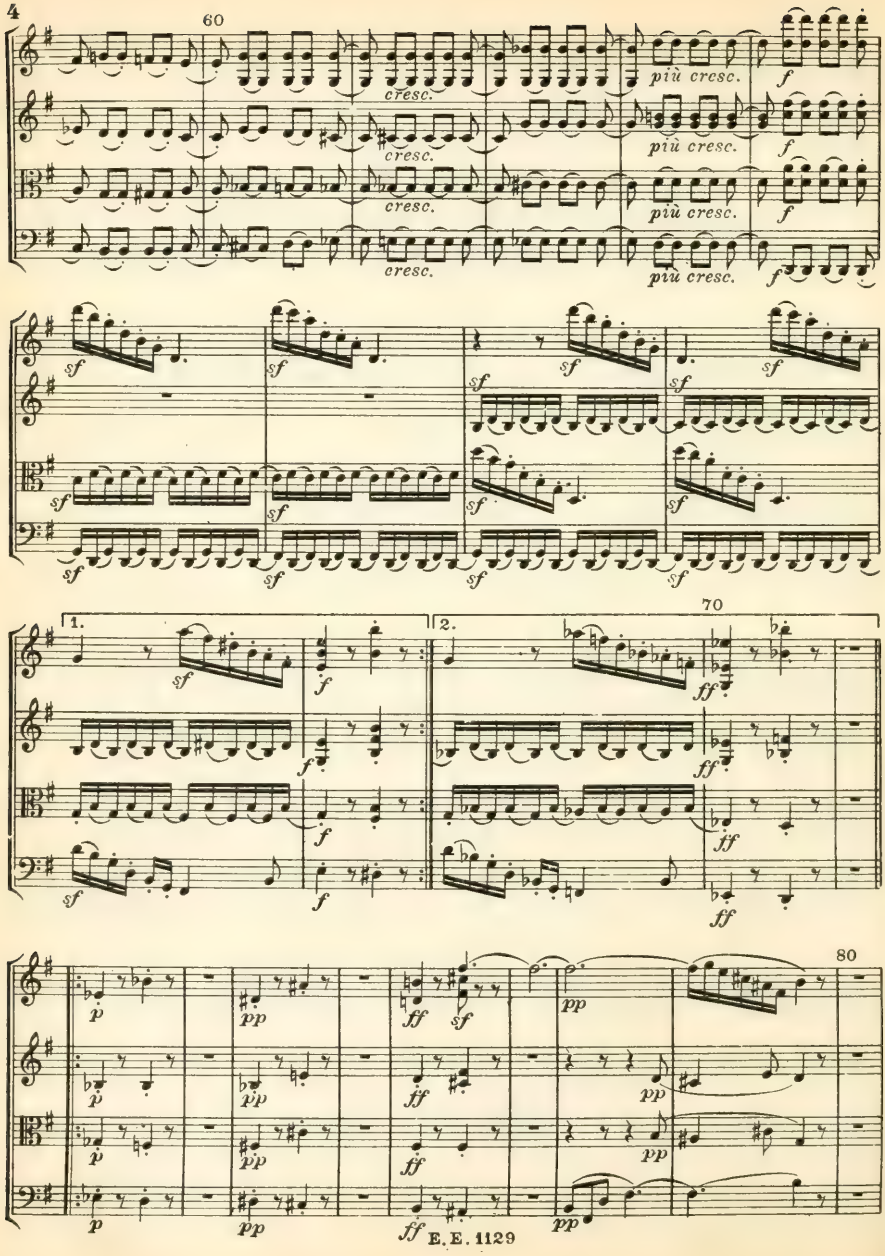
Quartett № 8.

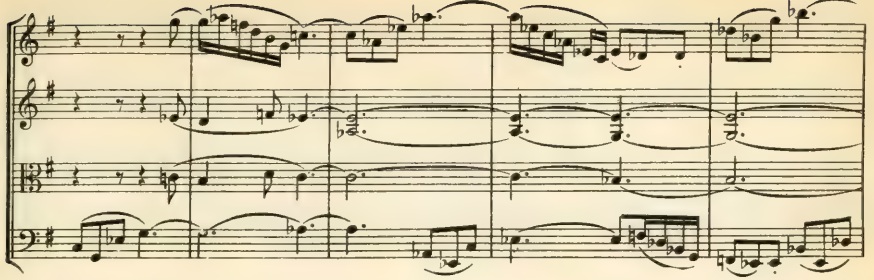
Ludwig van Beethoven, Op. 59. № 2.
1770-1827

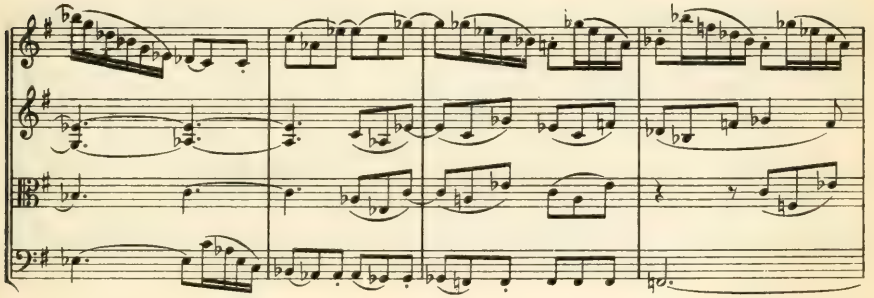


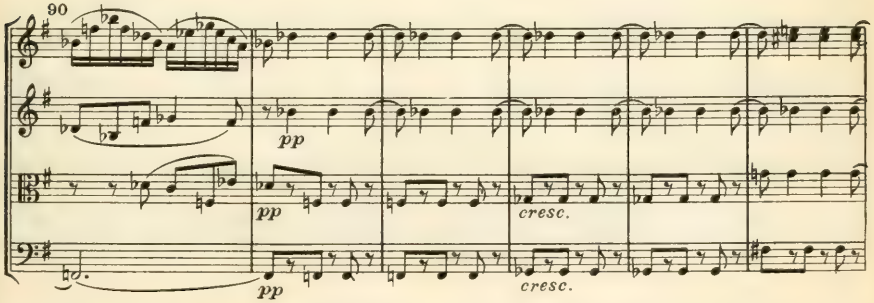

cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
sf
tr
30
sempre f
sempre f
sempre f
p
p
p
40

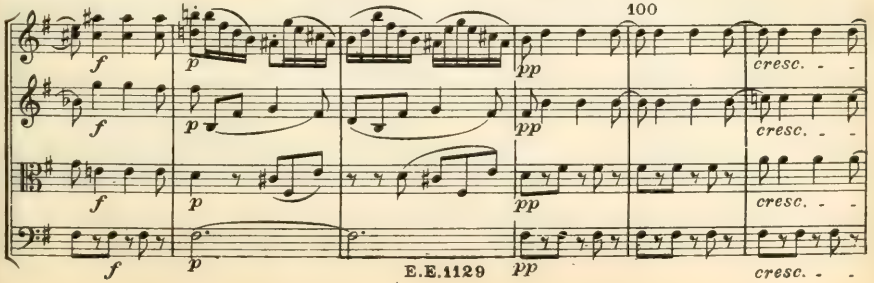

cresc.
p dolce
50
dolce
pp

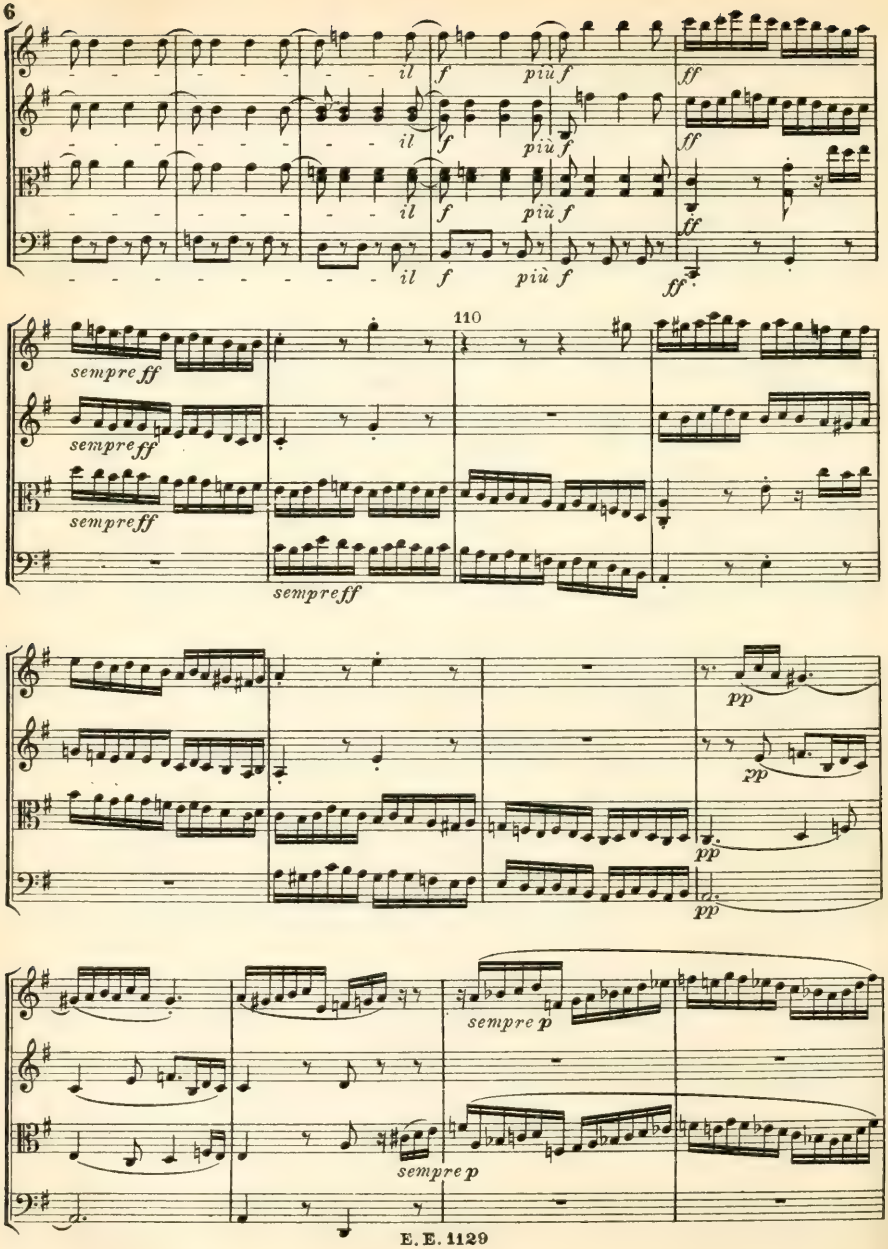

60
cresc.
più cresc.
f
sf
1.
2.
70
ff
80
pp

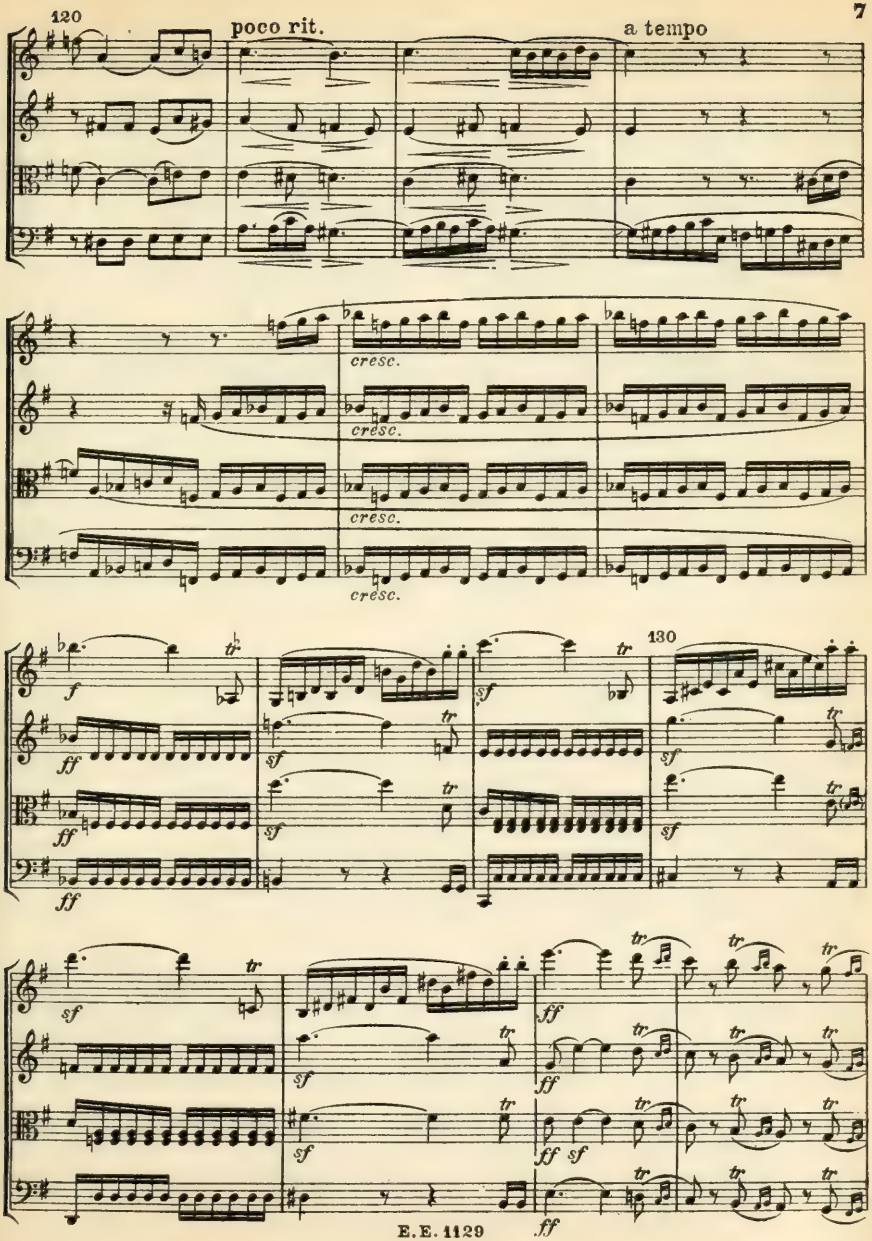


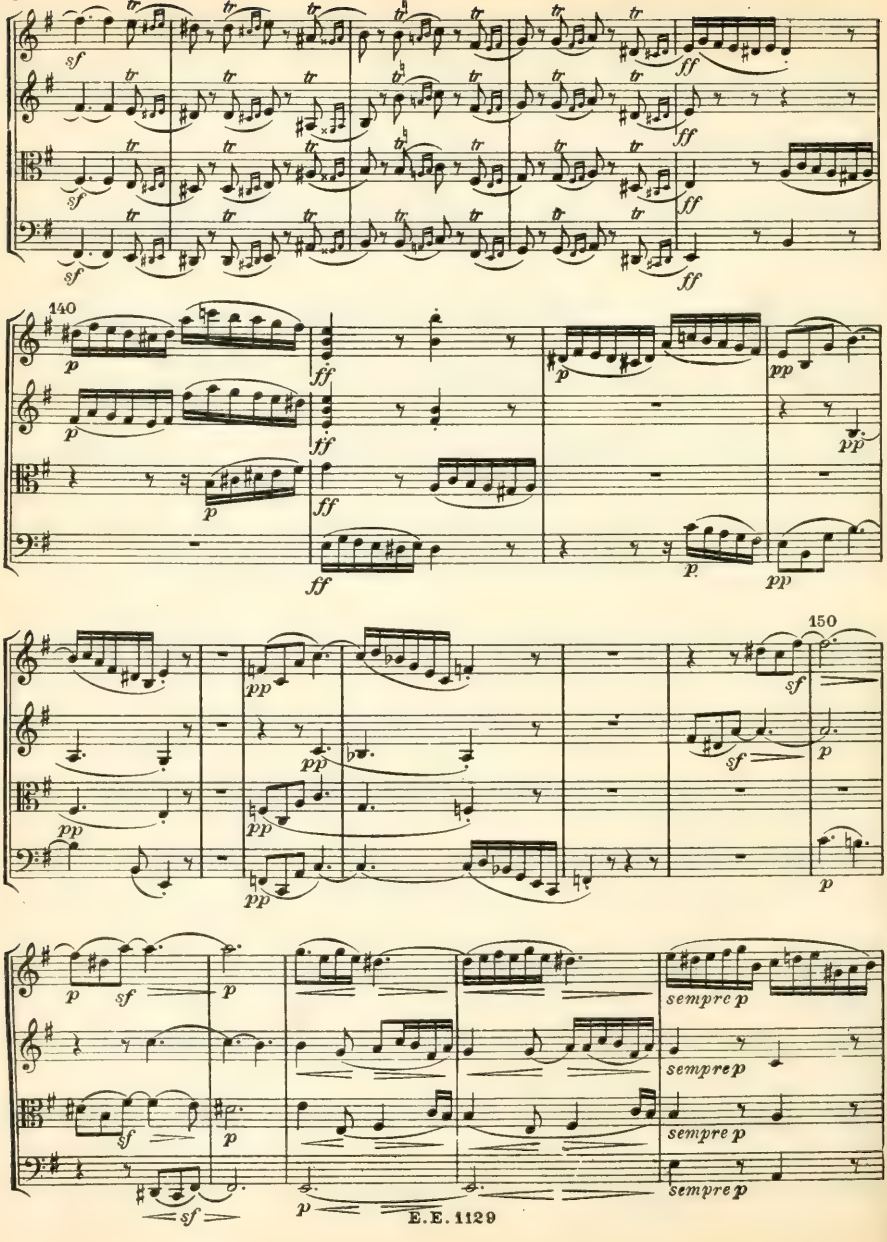


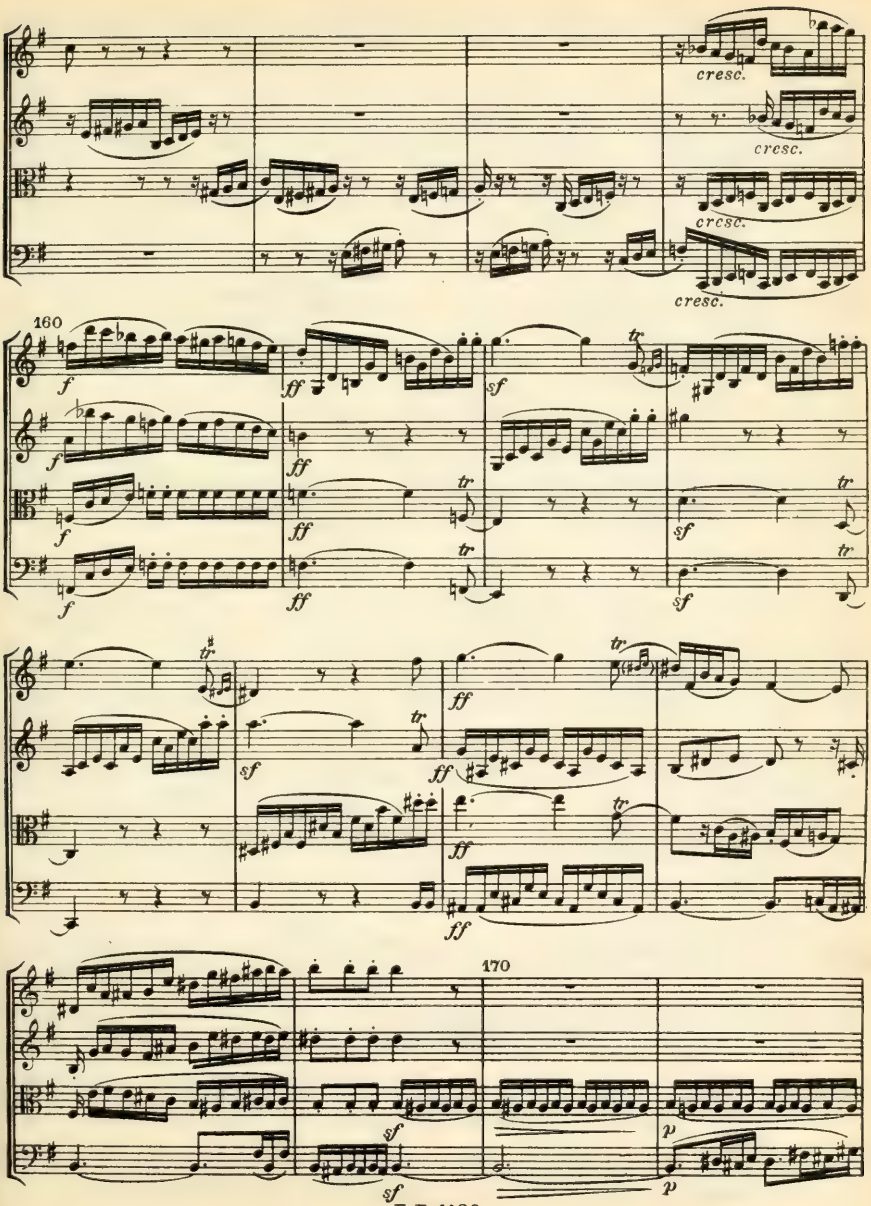

90
pp
pp
pp
cresc.
cresc.

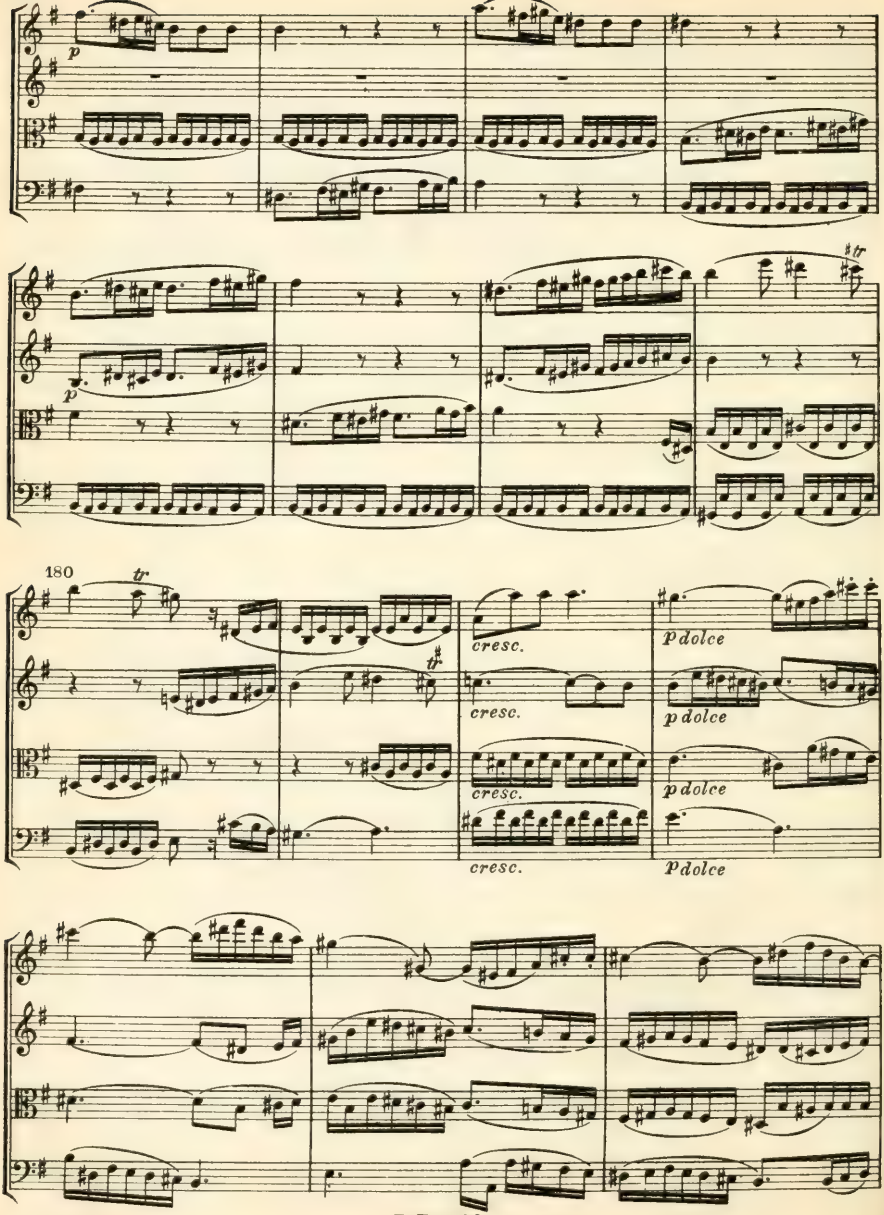

100
f
p
pp
cresc.
f
p
pp
cresc.
f
p
pp
cresc.
f
p
pp
cresc.

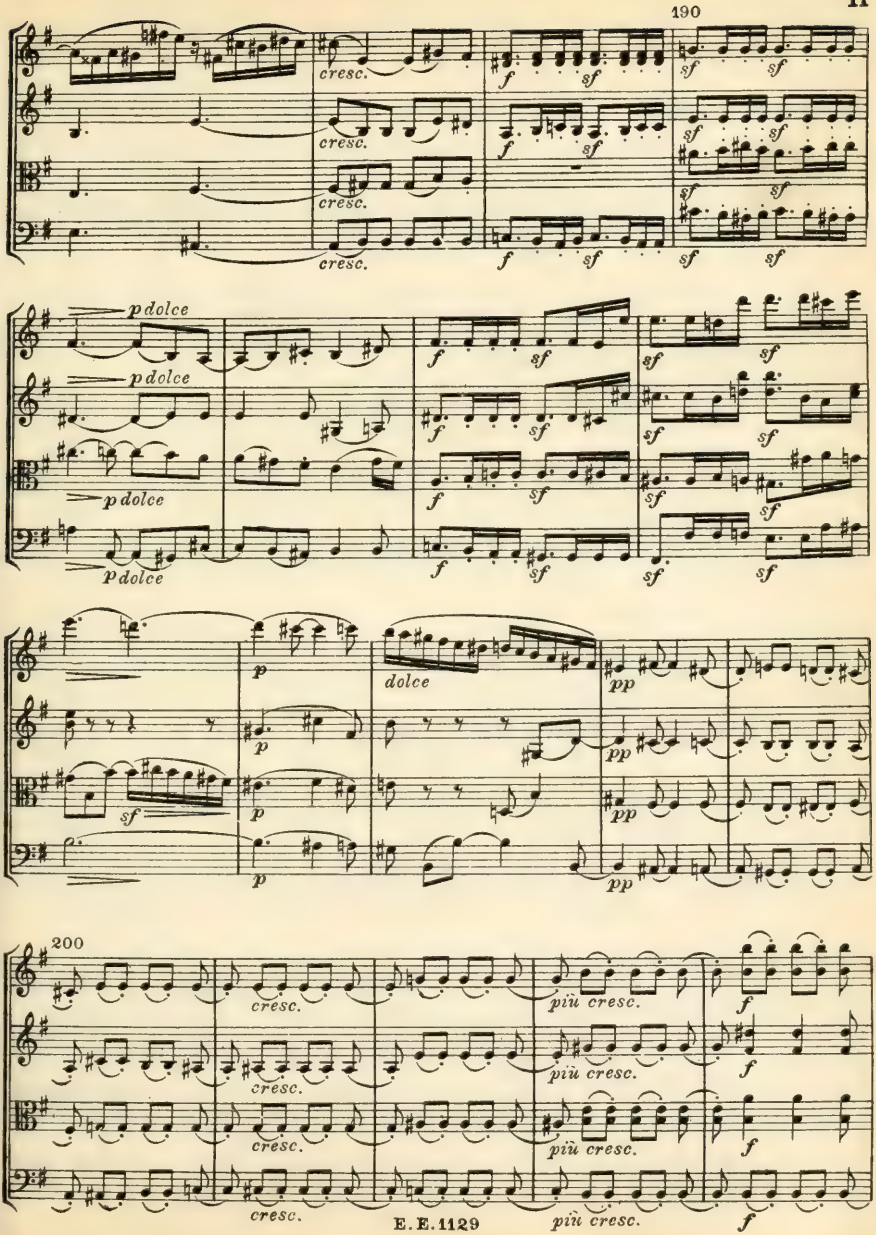

il
f
più f
ff
110
sempre ff
pp
sempre p

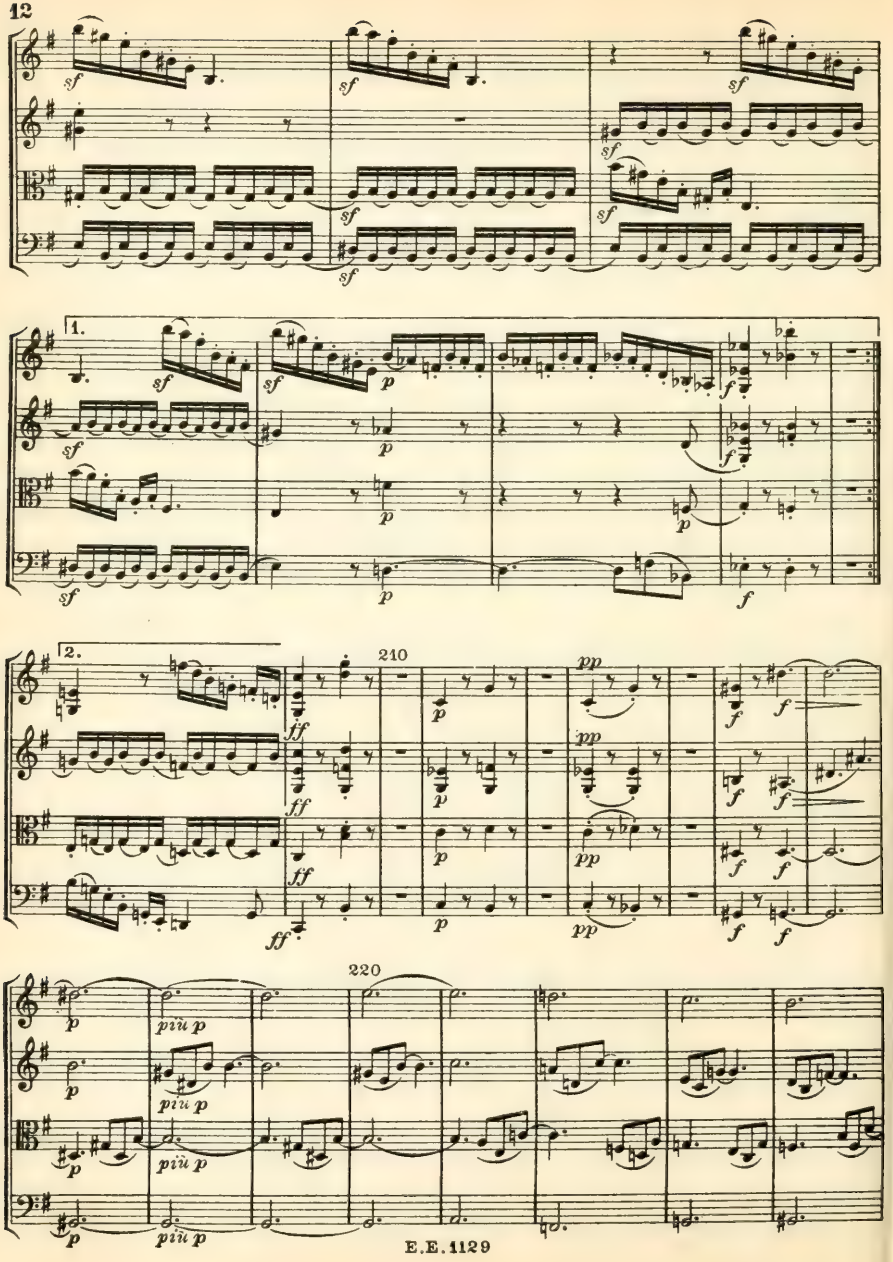

120
poco rit.
a tempo
cresc.
cresc.
cresc.
cresc.
130
f
ff
sf
tr
ff
E.E. 1129

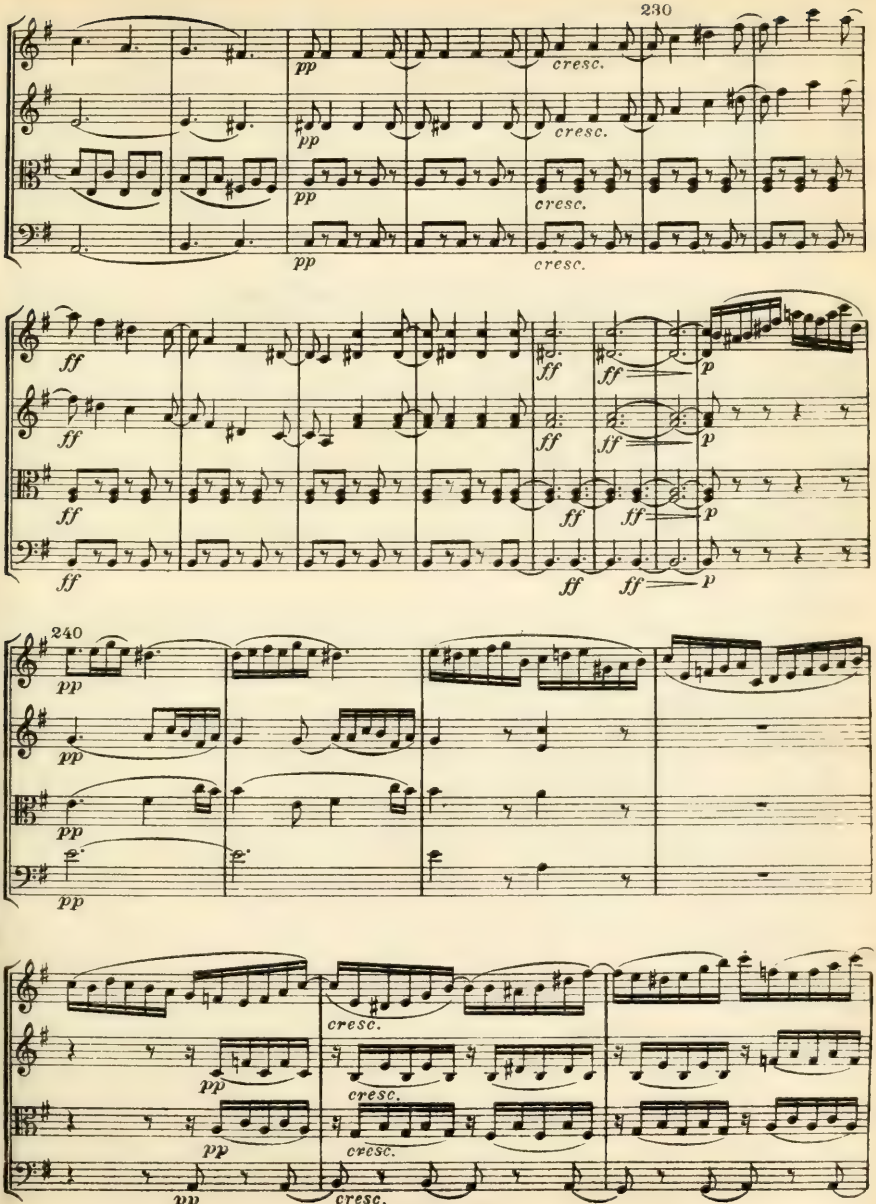

sf
ff
140
p
pp
150
sempre p

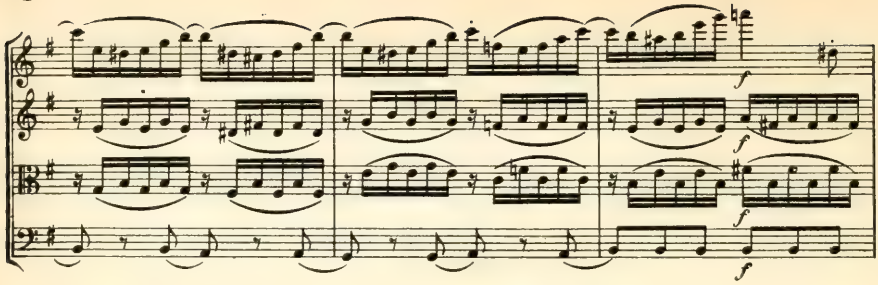

cresc.
cresc.
cresc.
cresc.
160
f
ff
sf
tr
170
p

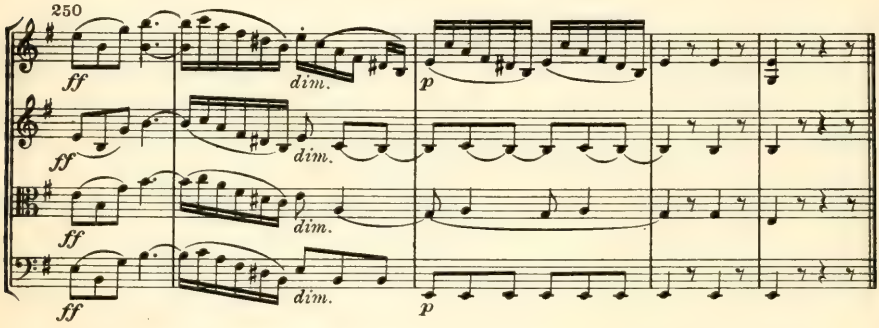

p
p
180
tr
cresc.
cresc.
cresc.
cresc.
p dolce
p dolce
p dolce
p dolce


190
cresc.
f
sf
p dolce
dolce
pp
200
più cresc.

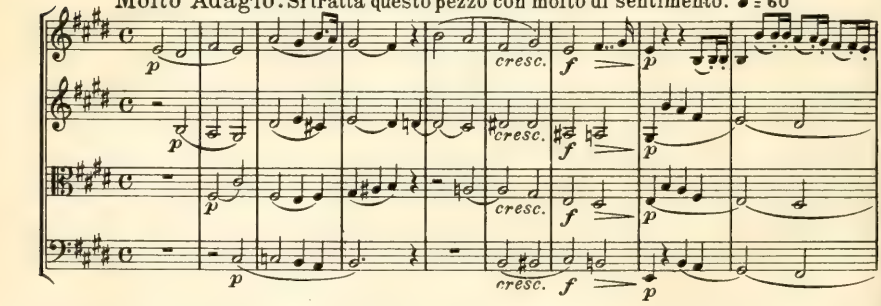

1.
2.
210
220
sf
p
f
ff
pp
più p

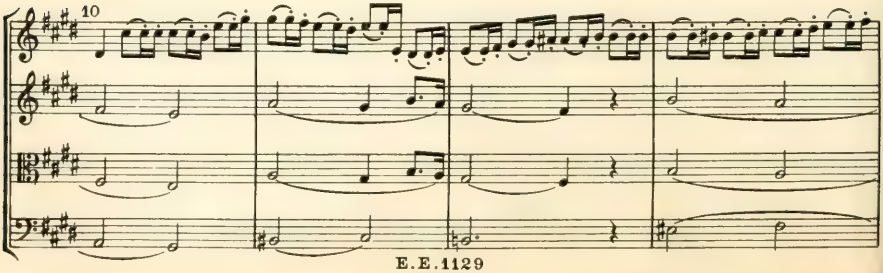

230
pp
cresc.
ff
p
240

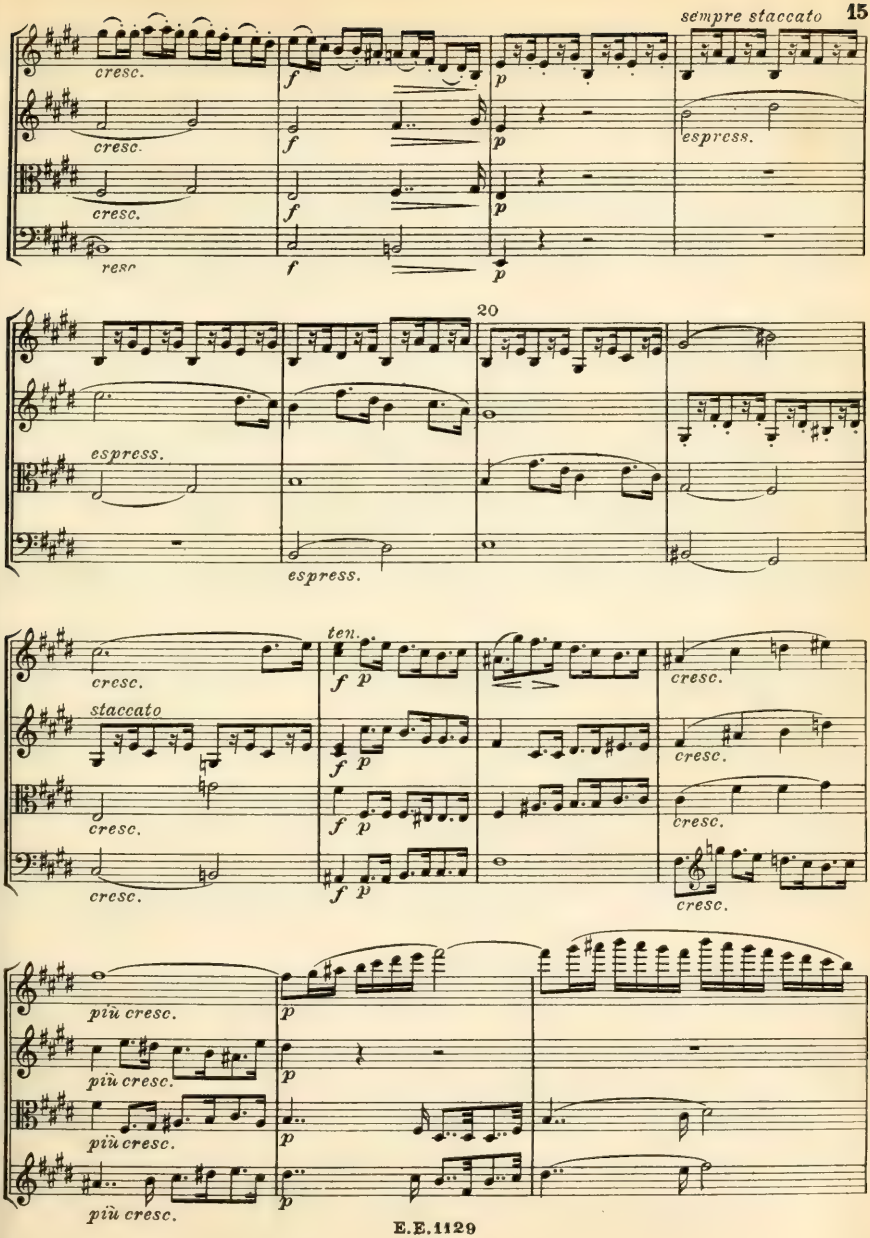


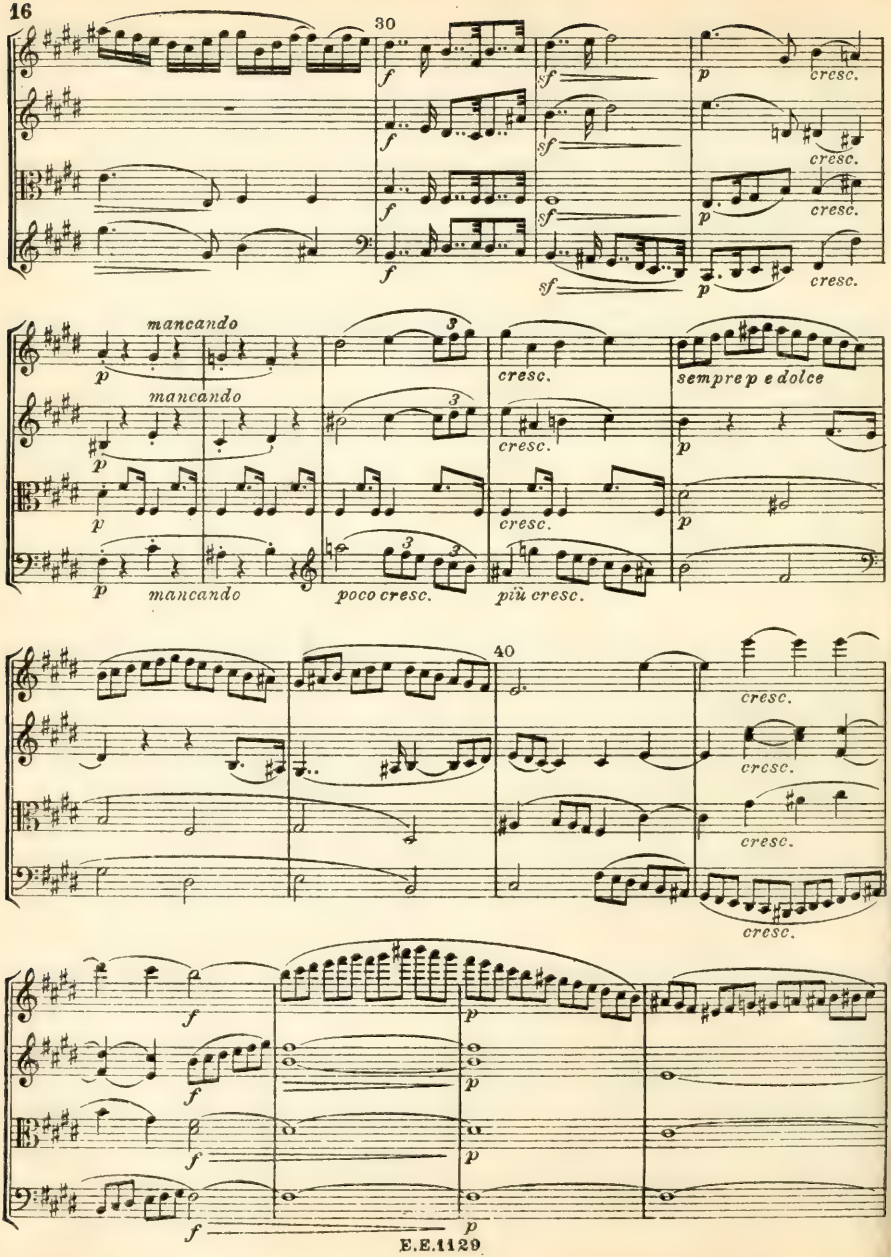


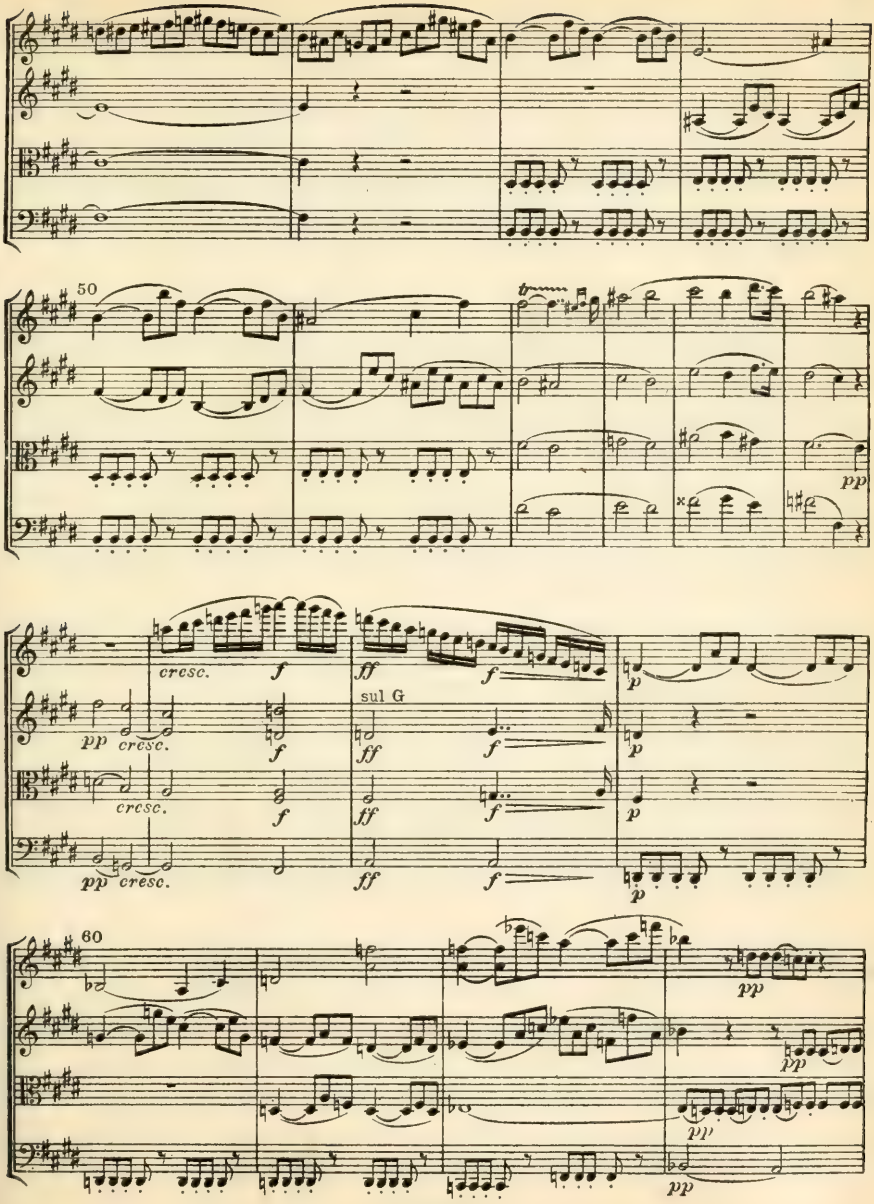
Molto Adagio. Si tratta questo pezzo con molto di sentimento. ♩ = 60

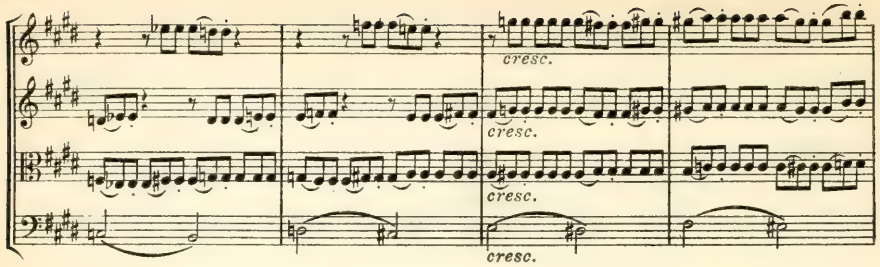


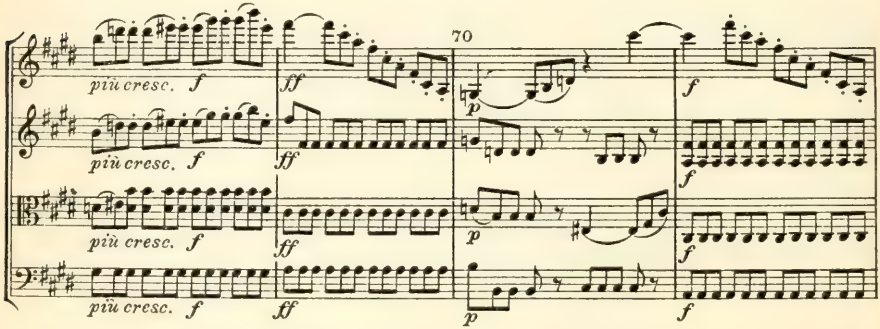


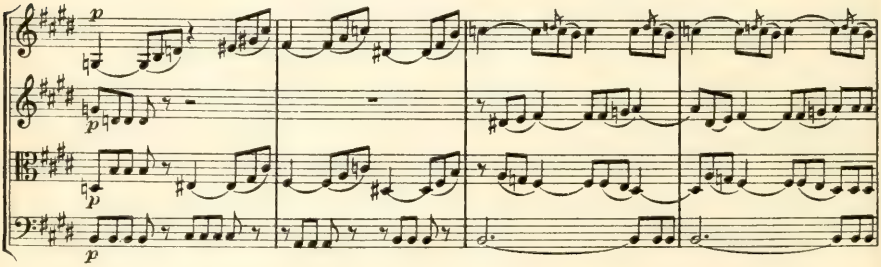

sempre staccato
cresc.
f
p
espress.
20
staccato
ten.
più cresc.

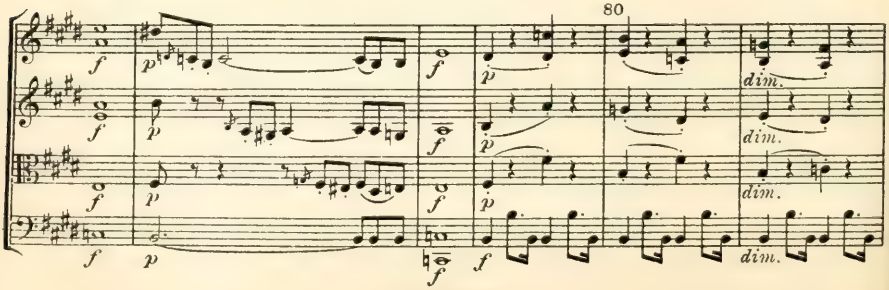

30
mancando
mancando
mancando
poco cresc.
più cresc.
sempre p e dolce
40

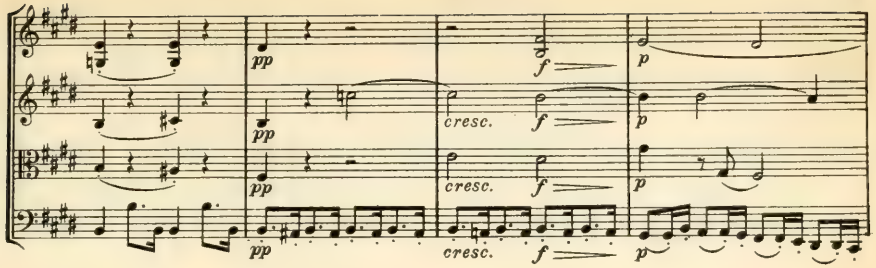

50
cresc.
f
ff
sul G
pp
60

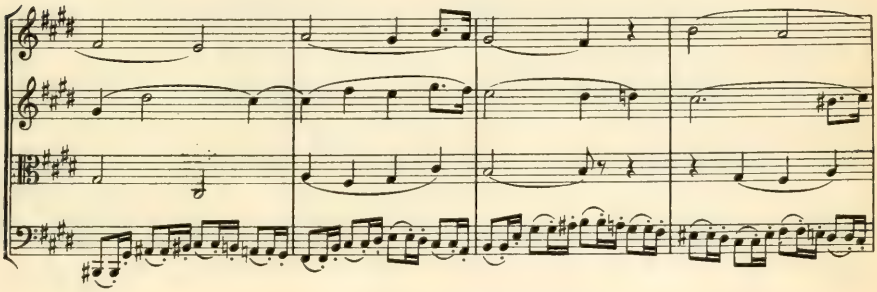

cresc.
cresc.
cresc.
cresc.

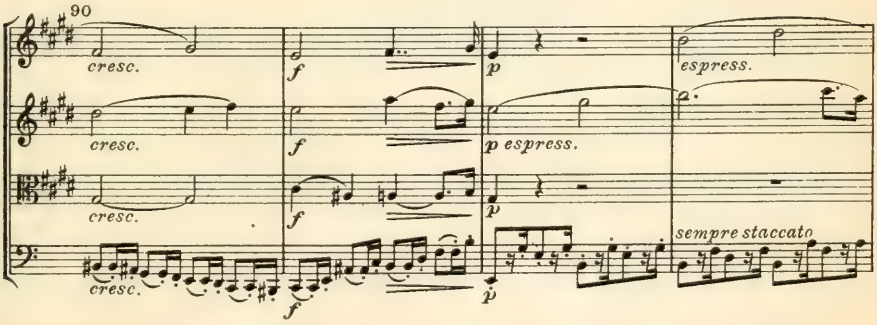

70
più cresc.
f
più cresc.
f
più cresc.
f
più cresc.
f
ff
ff
ff
ff
p
p
f
f
f
f

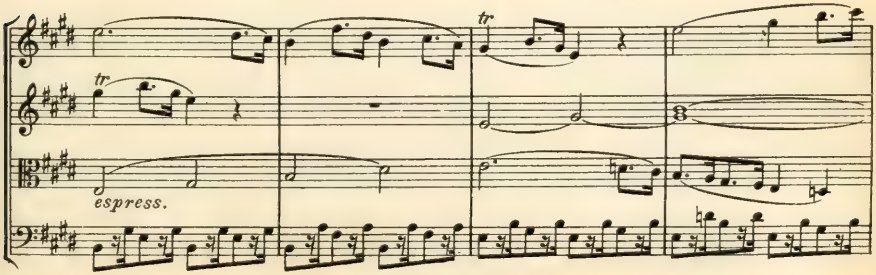

p
p
p
p

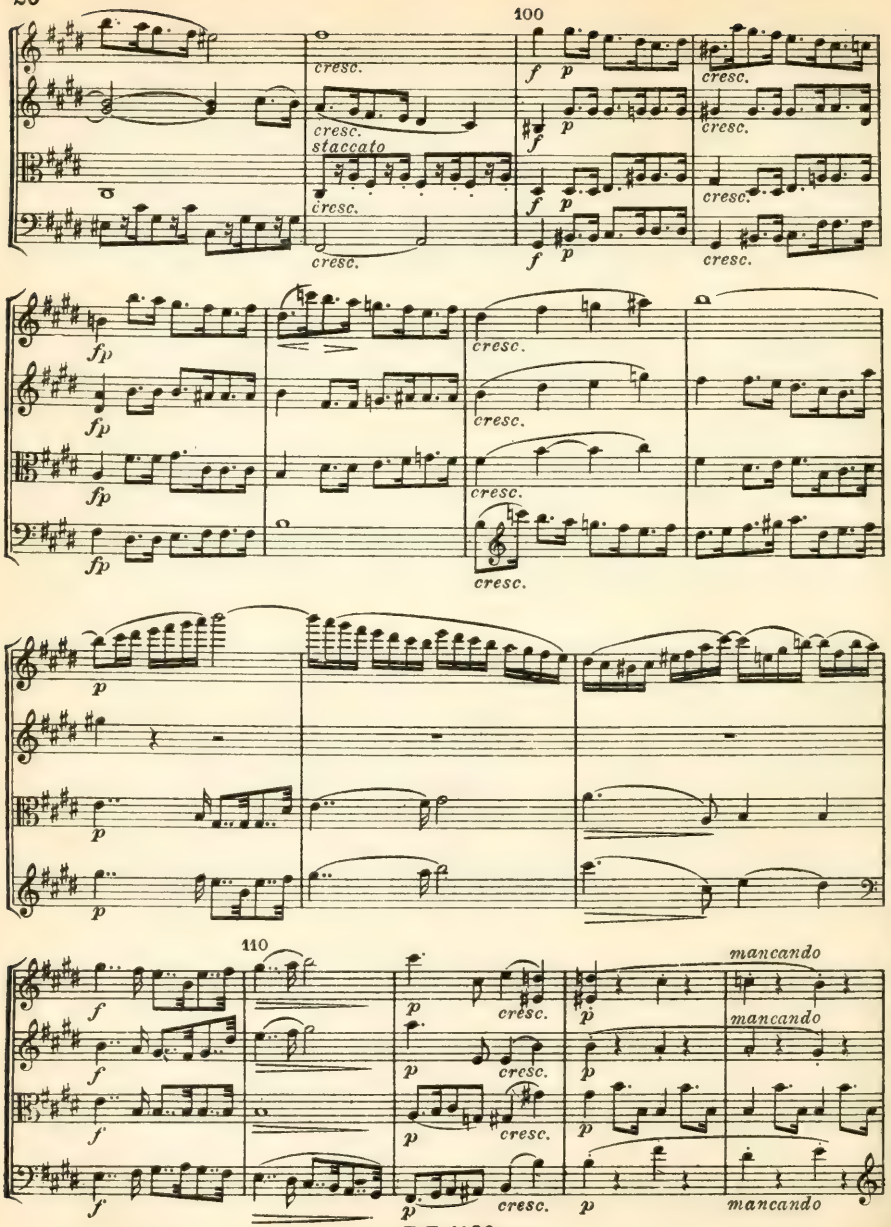

80
f
p
f
p
f
p

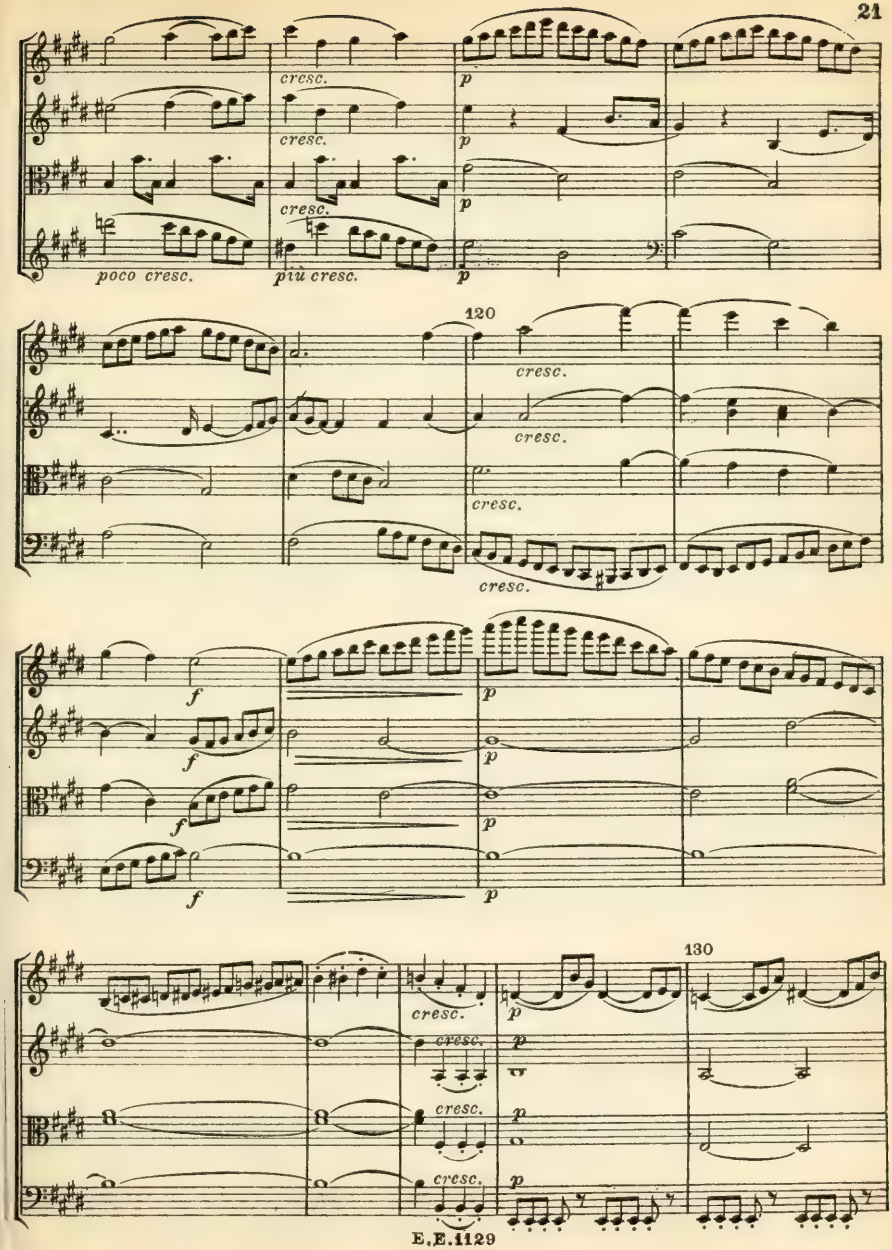

pp
pp
pp
cresc.
cresc.
cresc.
f
f
f
p
p
p

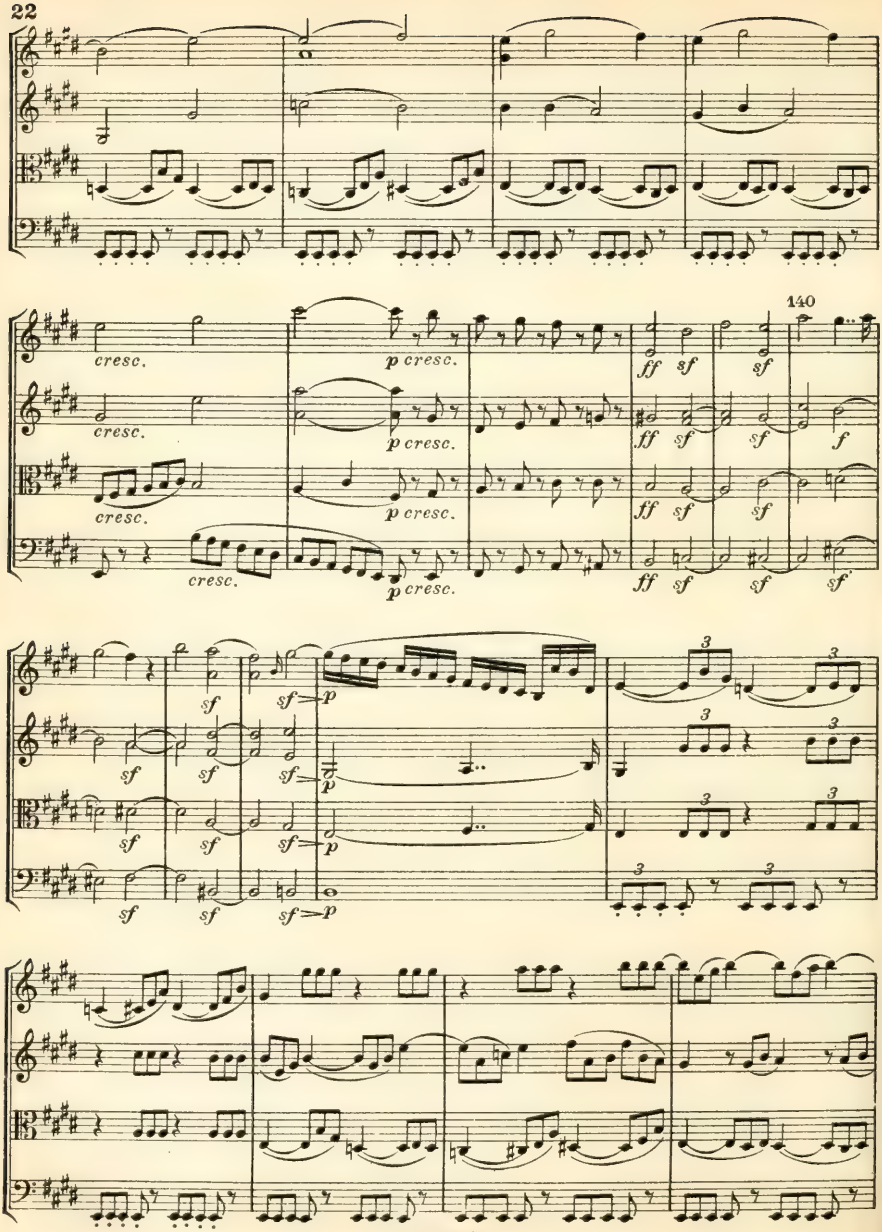


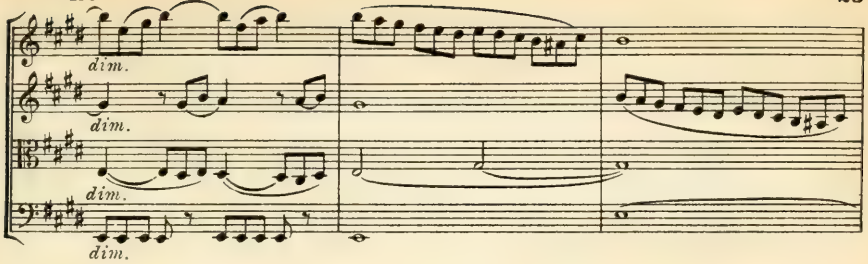

90
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p espress.
p
espress.
sempre staccato

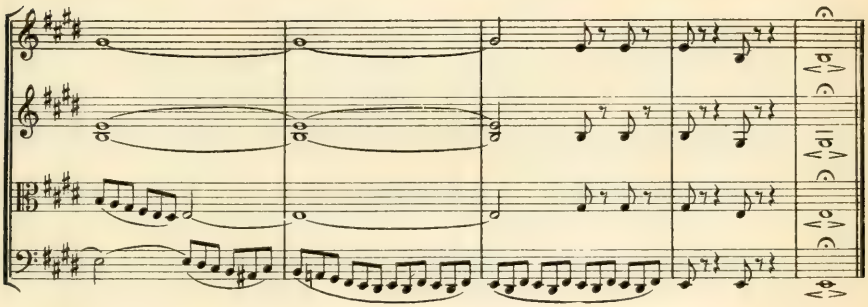

tr
tr
espress.


100
cresc.
staccato
f
p
fp
110
mancando

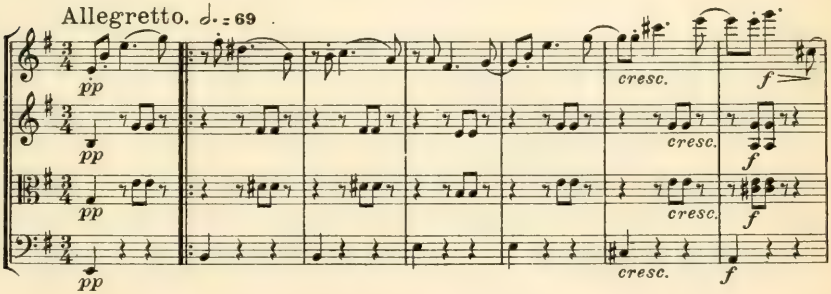

cresc.
cresc.
cresc.
poco cresc.
più cresc.
p
p
p
p
120
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
p
p
130
cresc.
cresc.
cresc.
cresc.
p
p
p
p

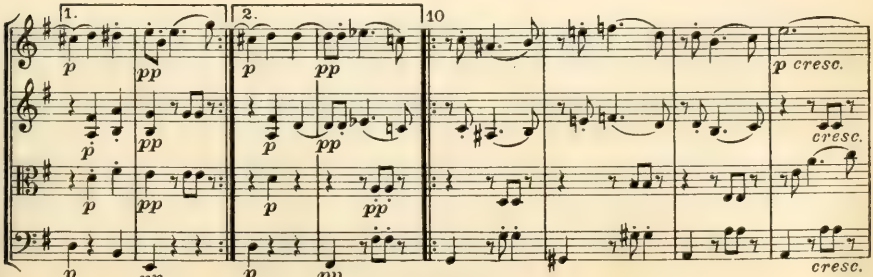

140
cresc.
p cresc.
ff
sf
f
3

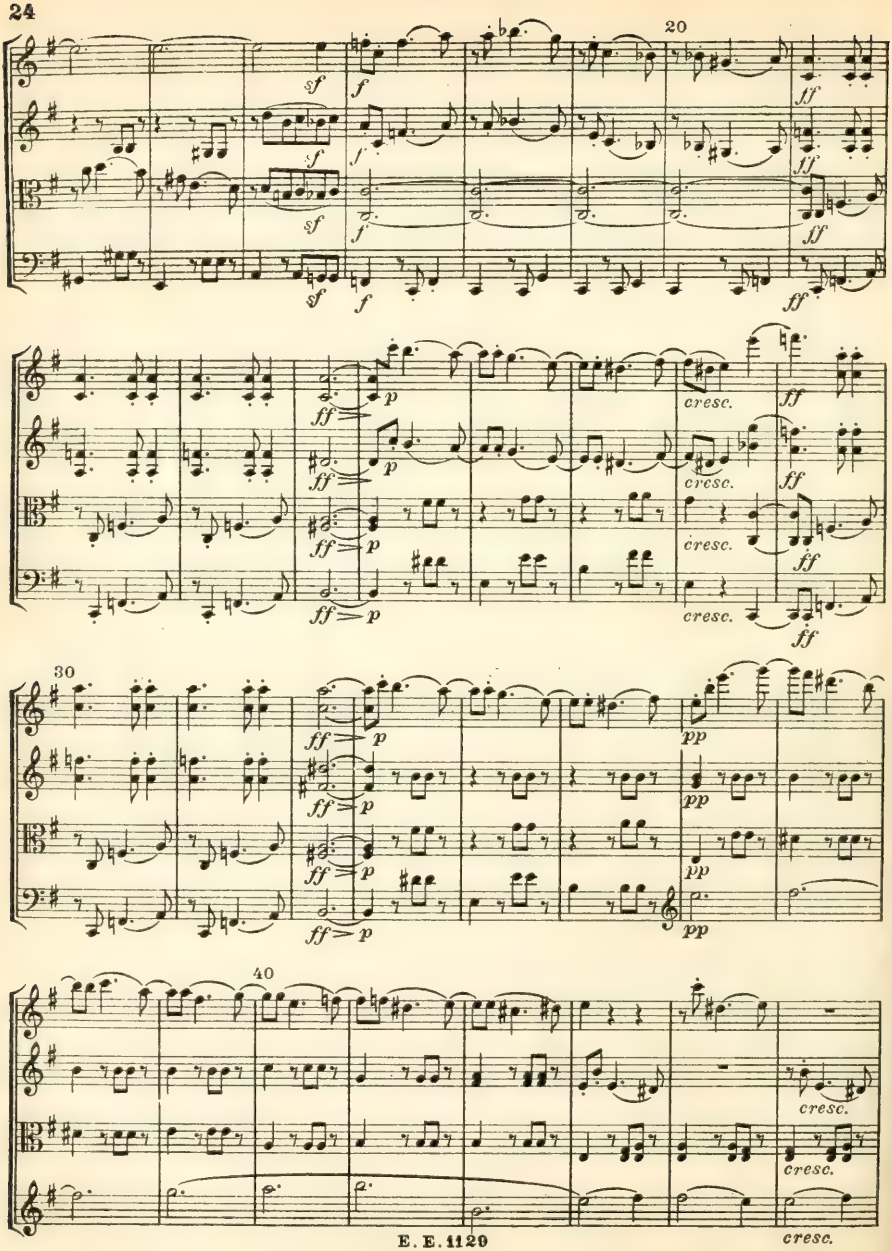


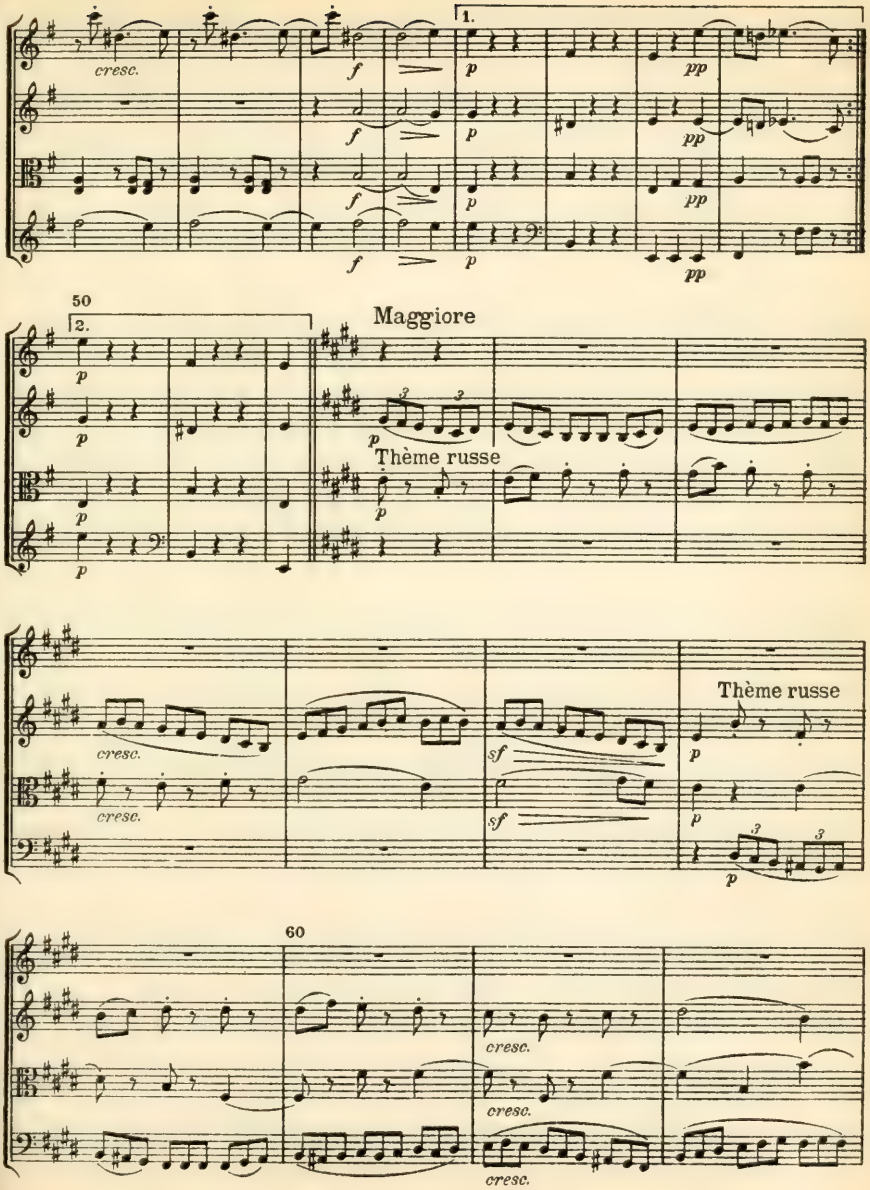


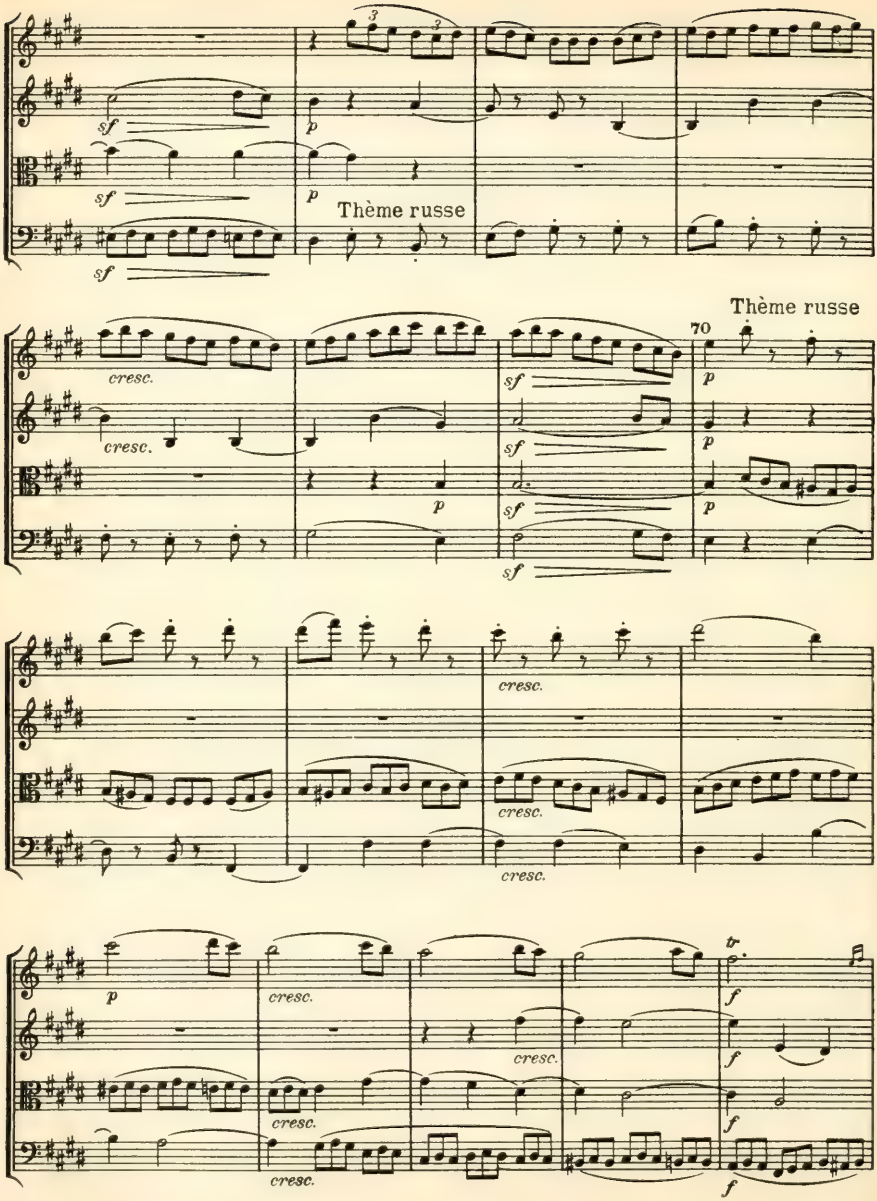
Allegretto. ♩. = 69

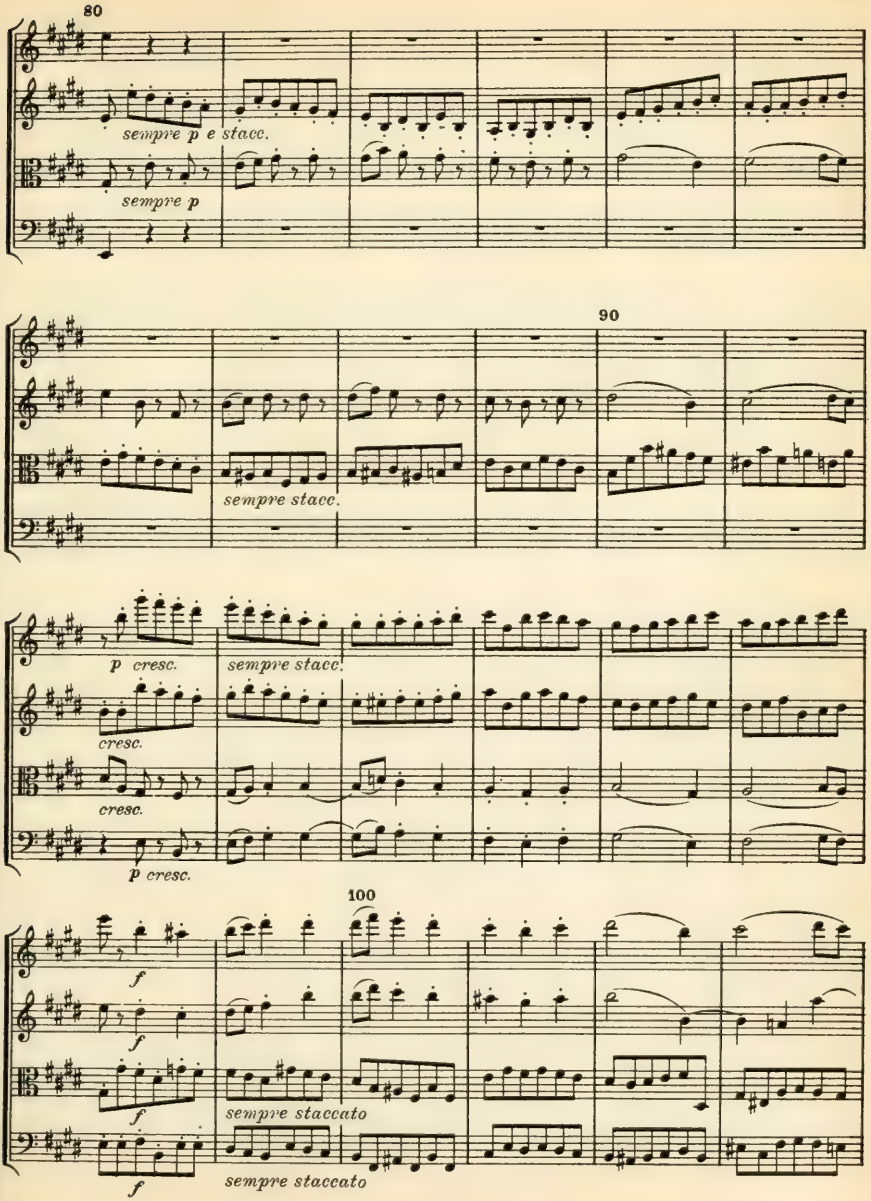


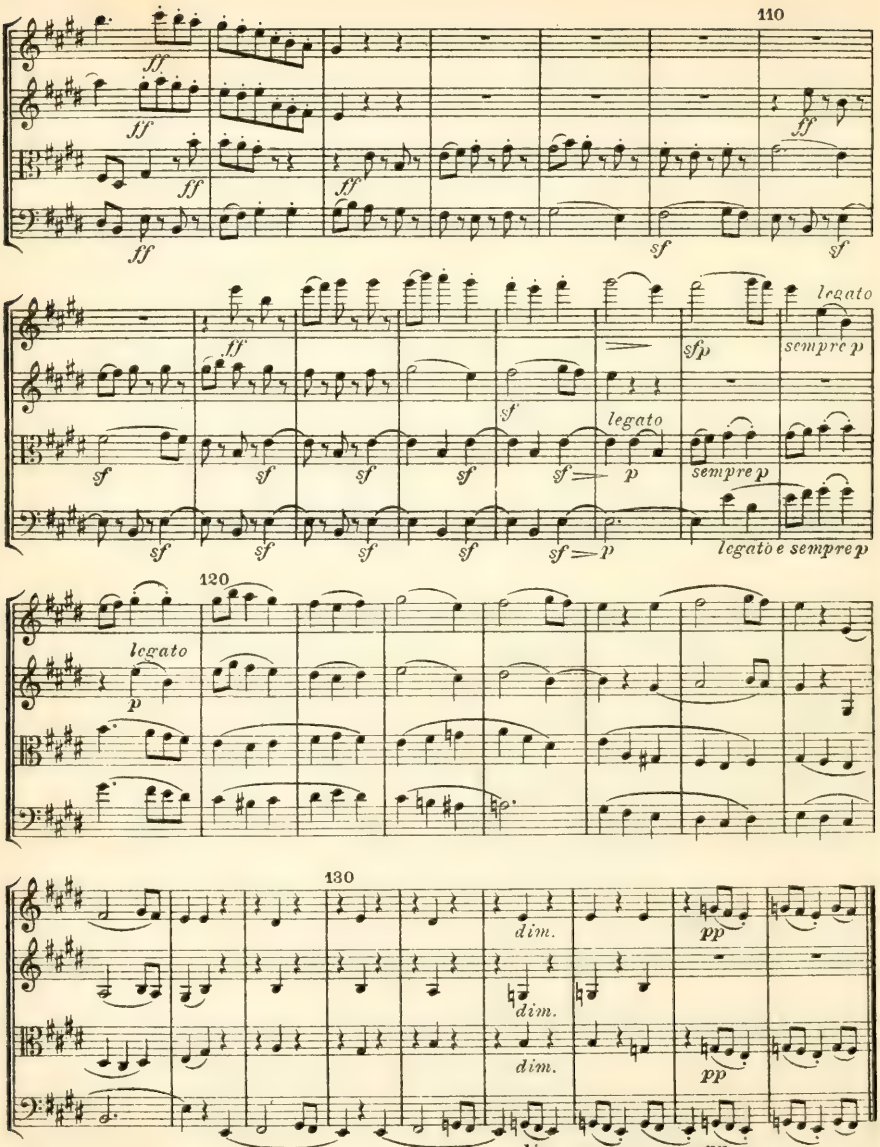



20
sf
f
ff
p
cresc.
30
pp
40


1.
cresc.
f
p
pp
50
2.
Maggiore
Thème russe
sf
60


Thème russe
Thème russe
70

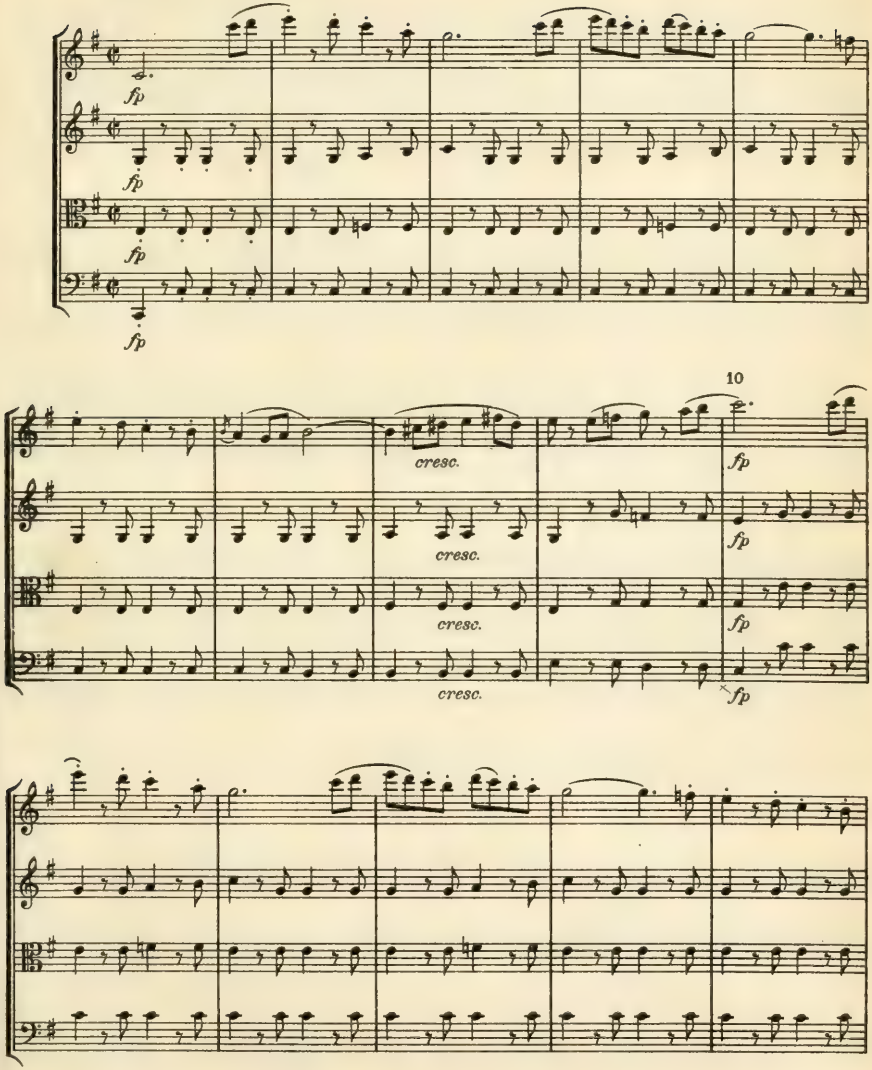

80
sempre p e stacc.
sempre p
90
sempre stacc.
p cresc.
sempre stacc.
cresc.
cresc.
p cresc.
100
f
f
f
sempre staccato
f
sempre staccato

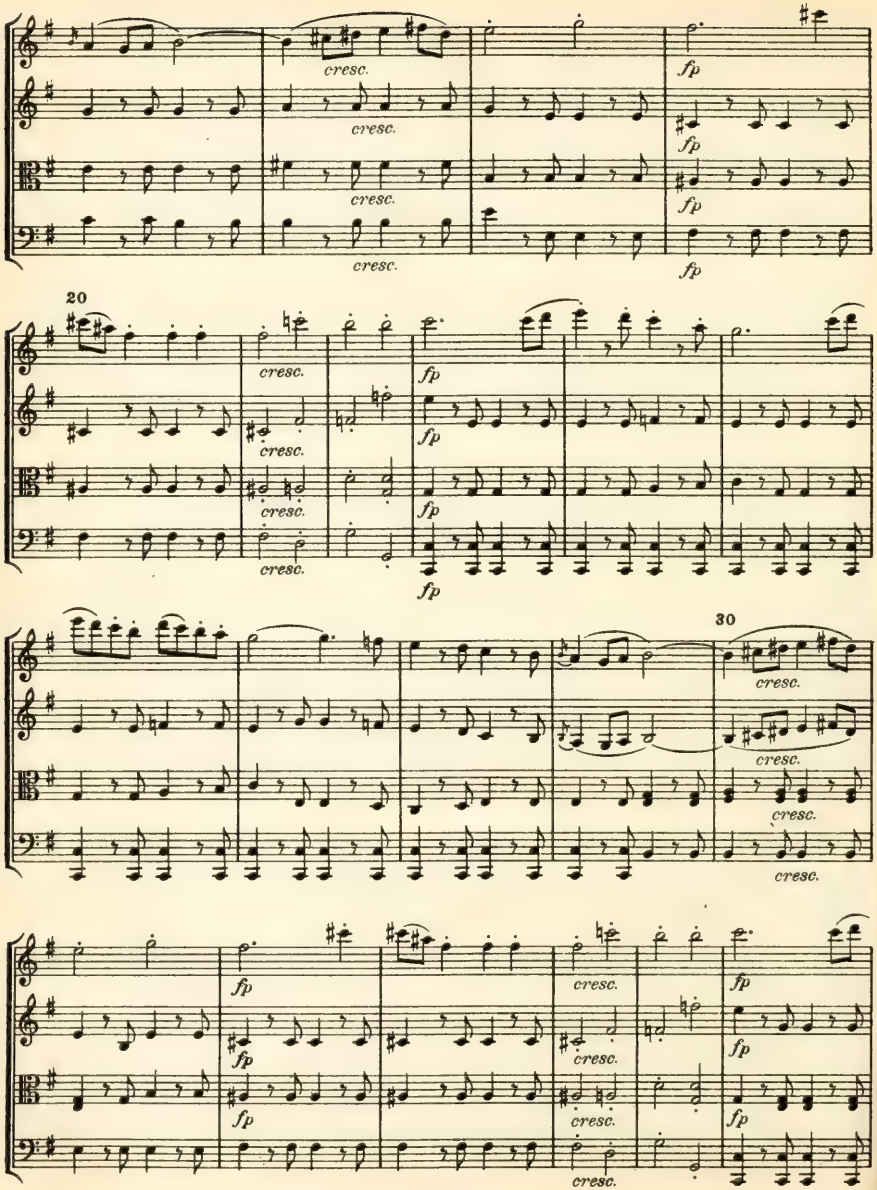


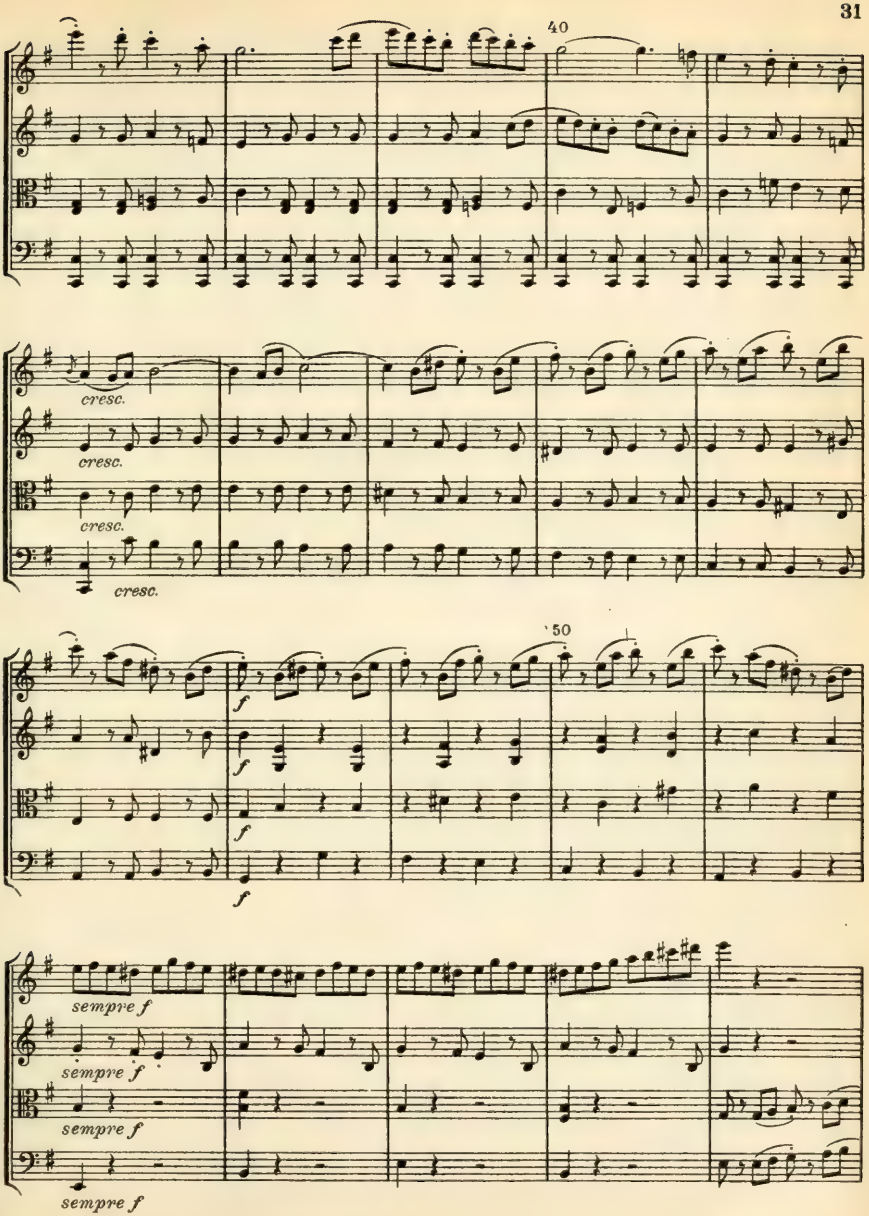
Da capo il minore ma senza replica ed allora ancora una volta il trio, e dopo di nuovo da capo il minore senza replica.

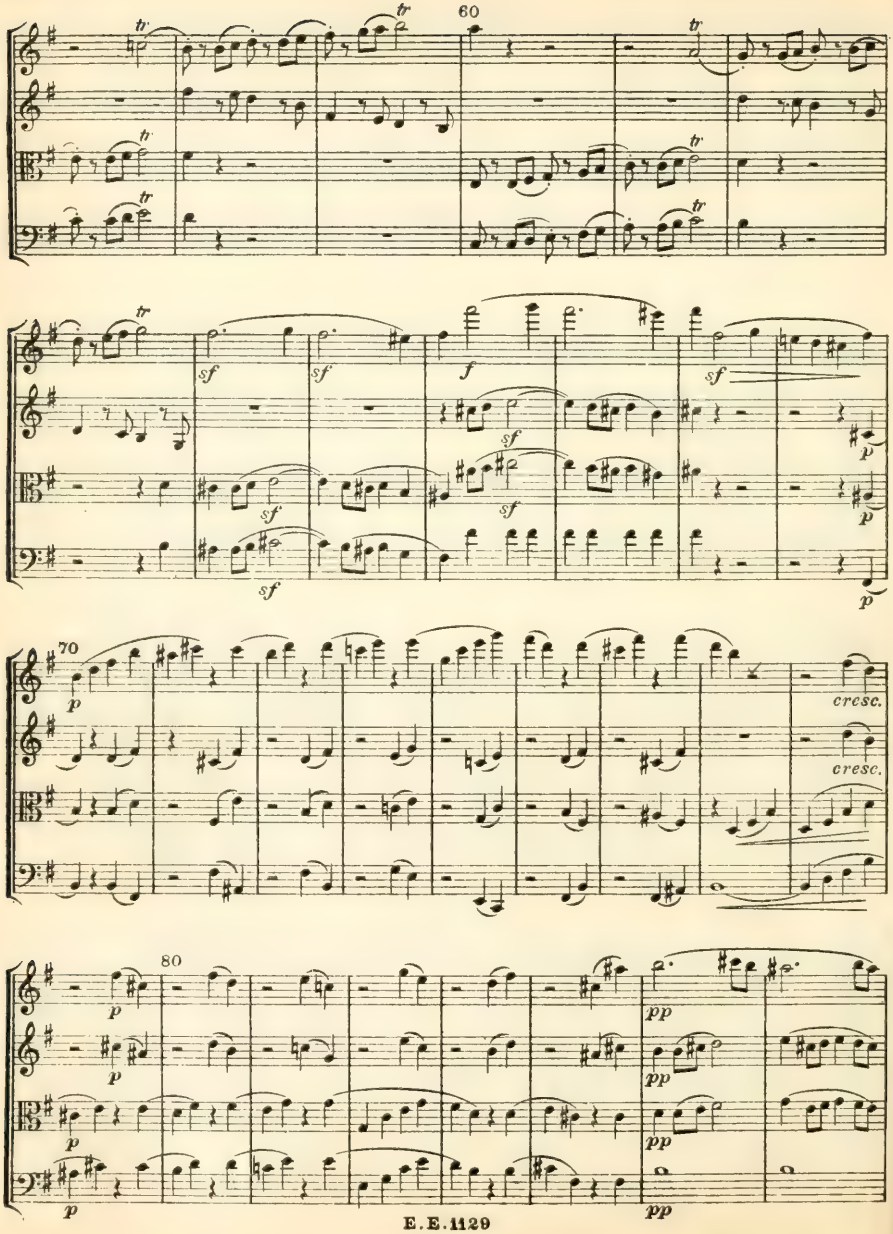
Finale

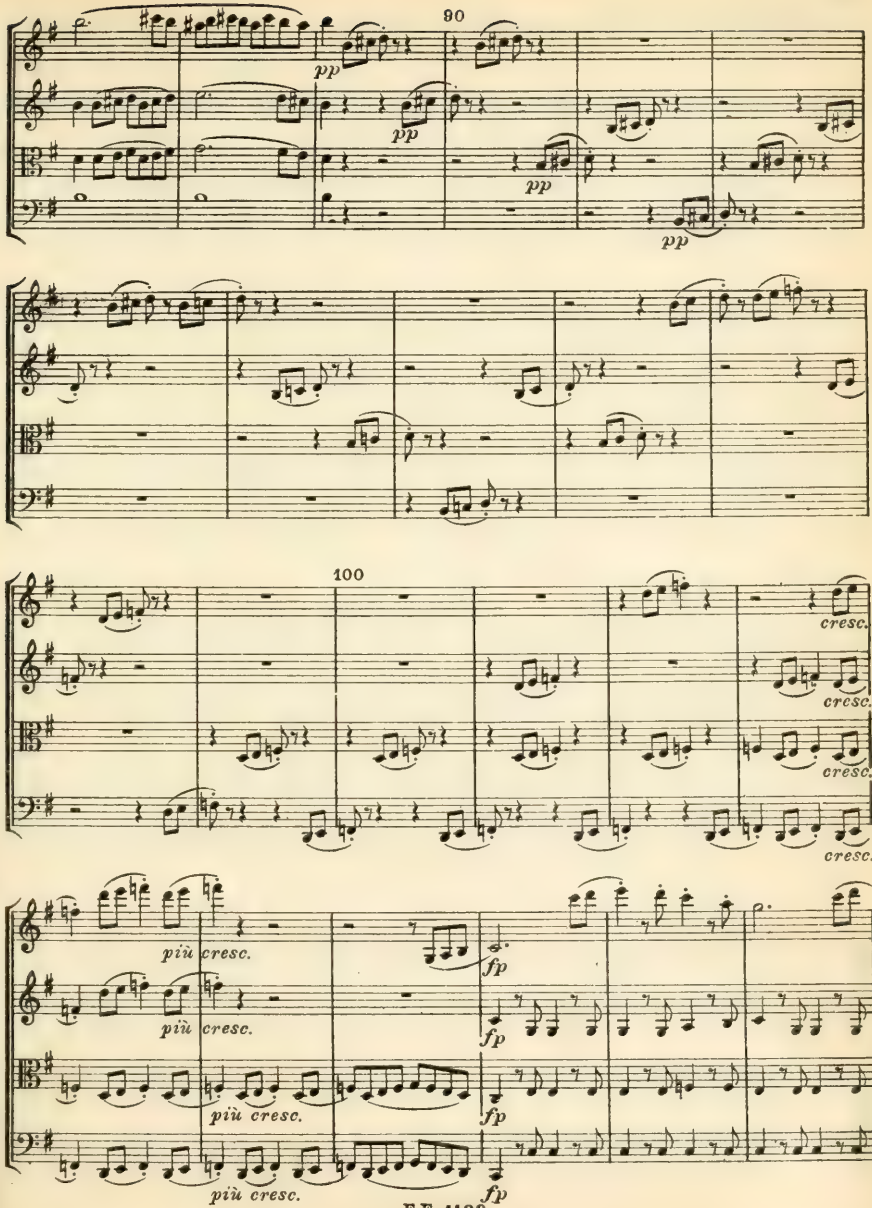
Presto ♩ = 88 (𝅗𝅥 = 176)

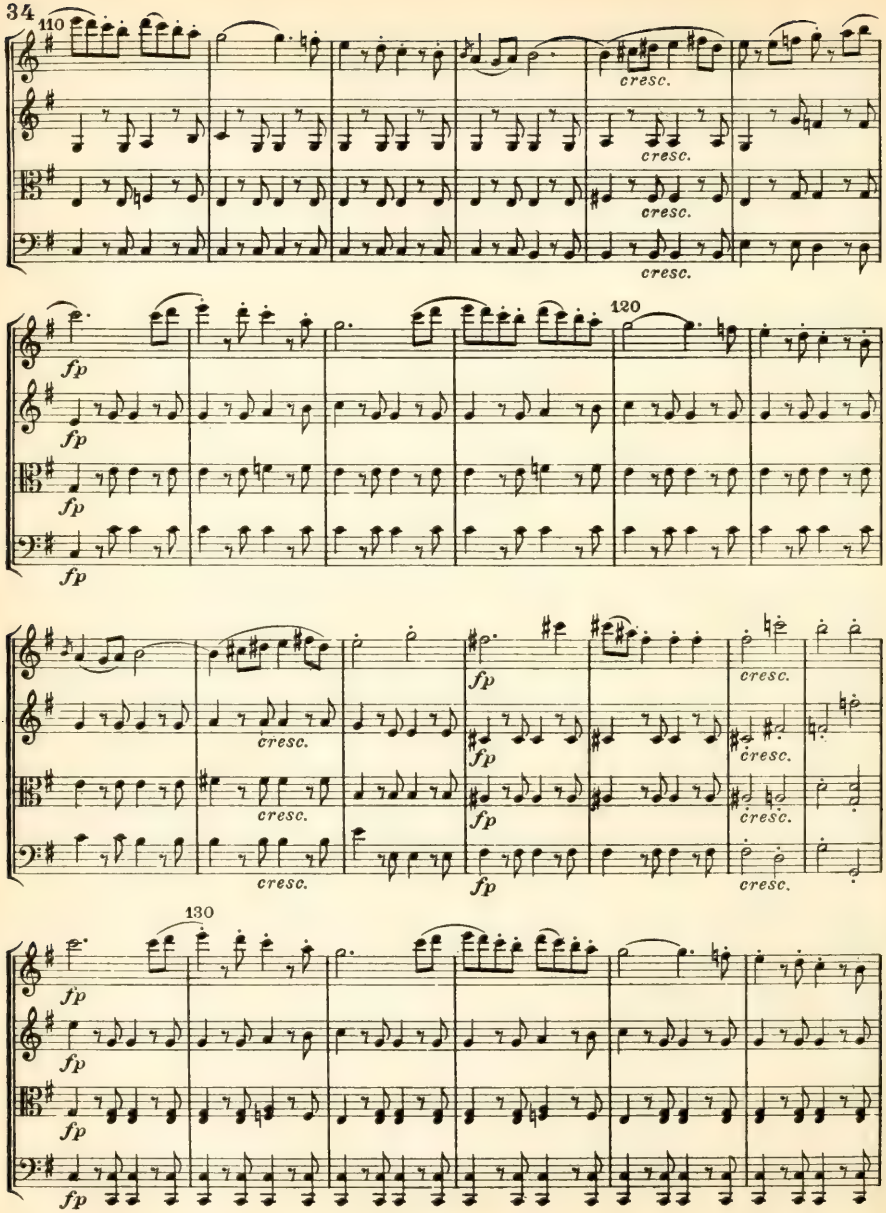


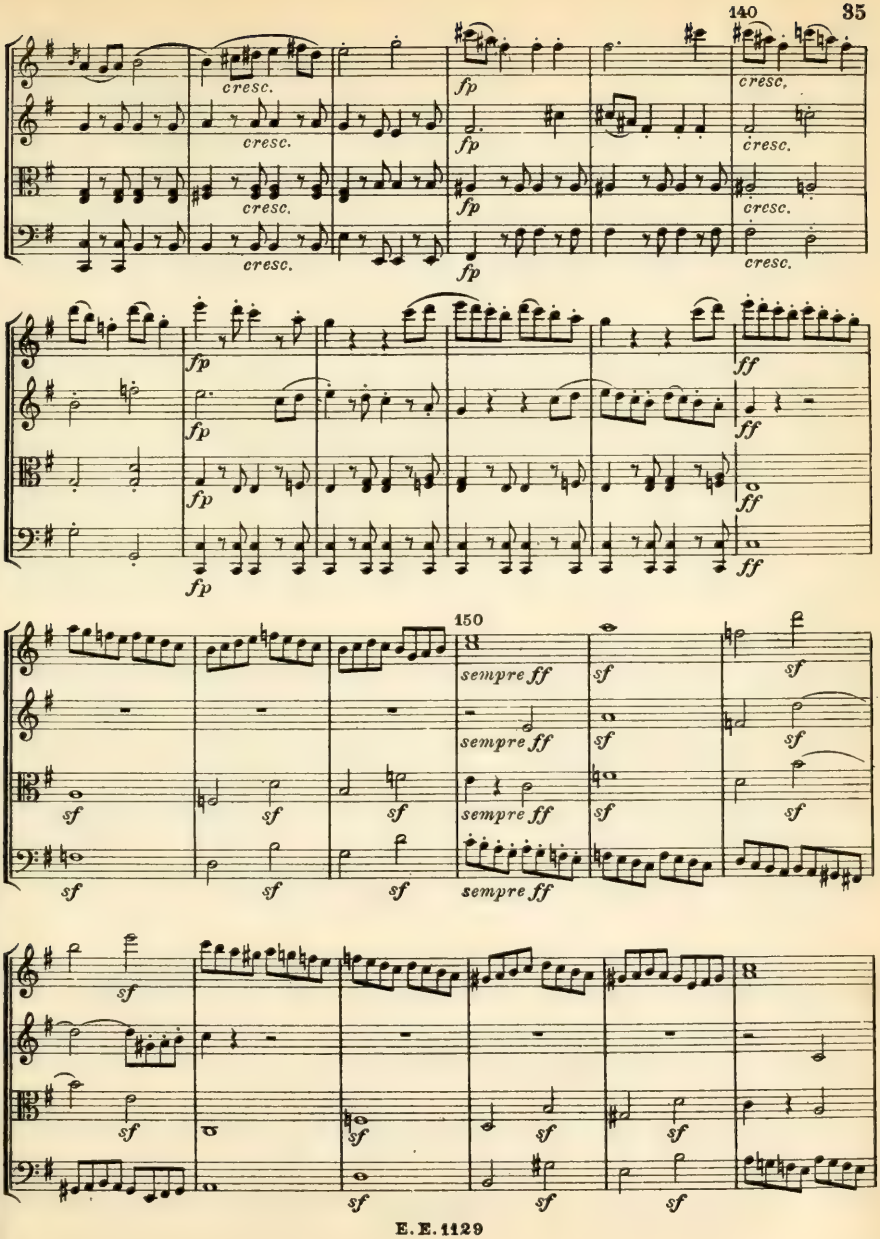

cresc.
fp
20
30

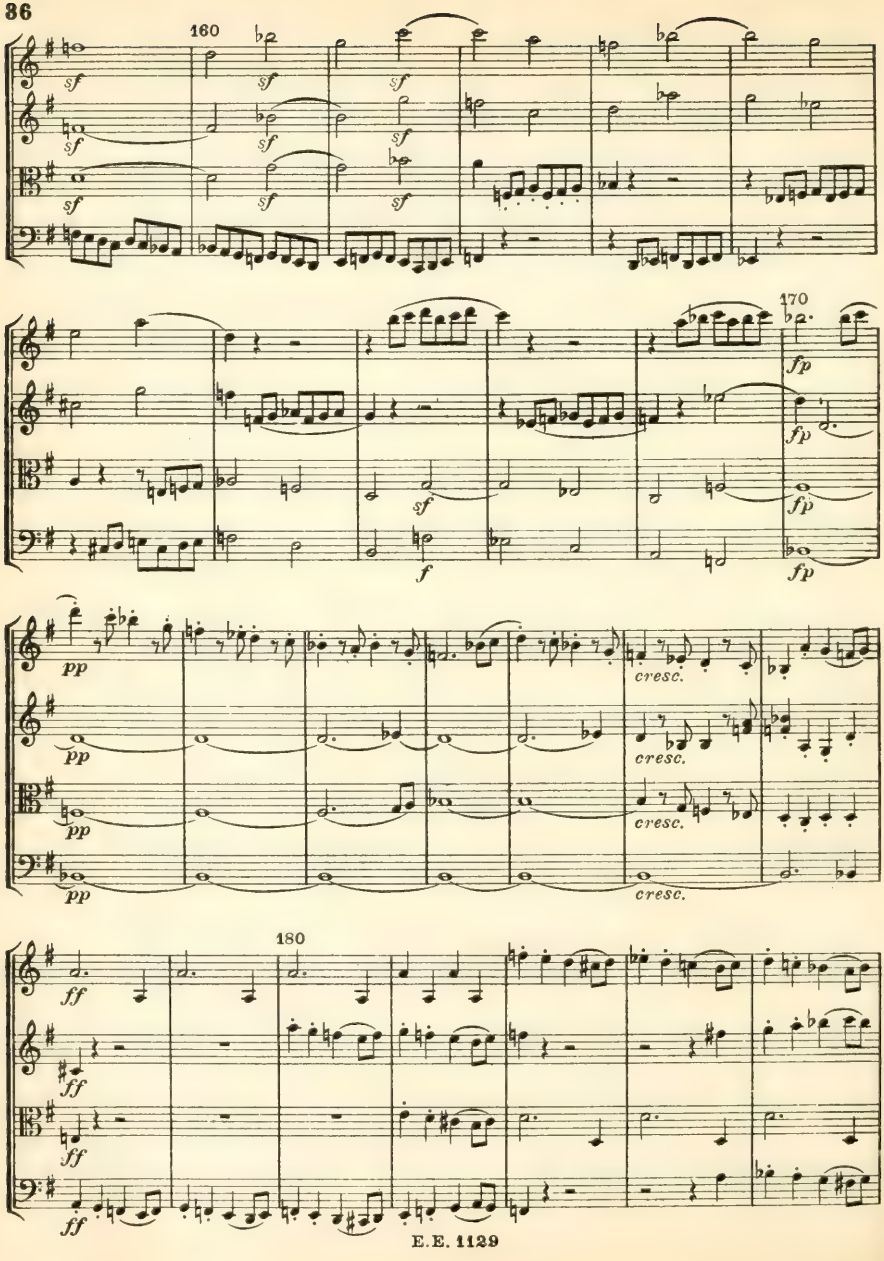

40
cresc.
cresc.
cresc.
cresc.
50
f
f
f
f
sempre f
sempre f
sempre f
sempre f

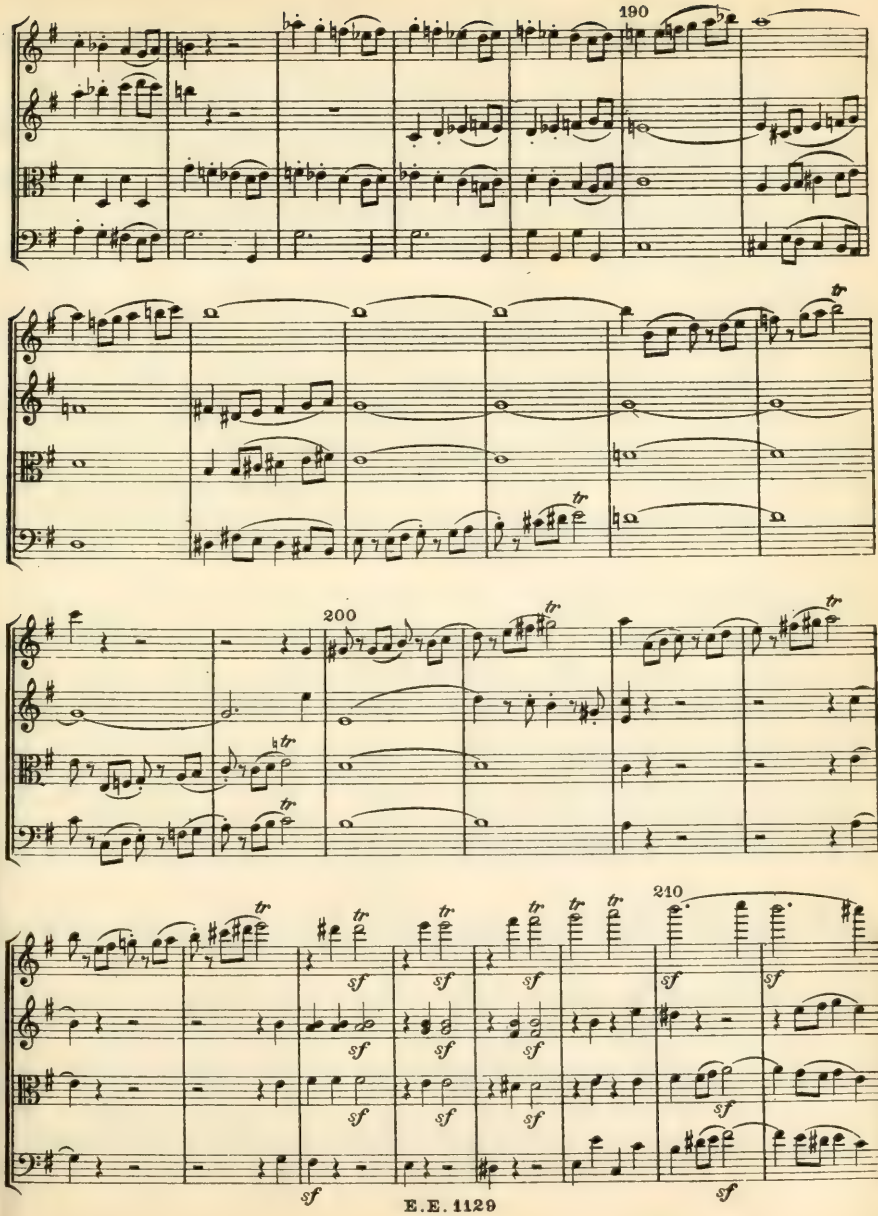

60
70
80
sf
f
p
cresc.
pp

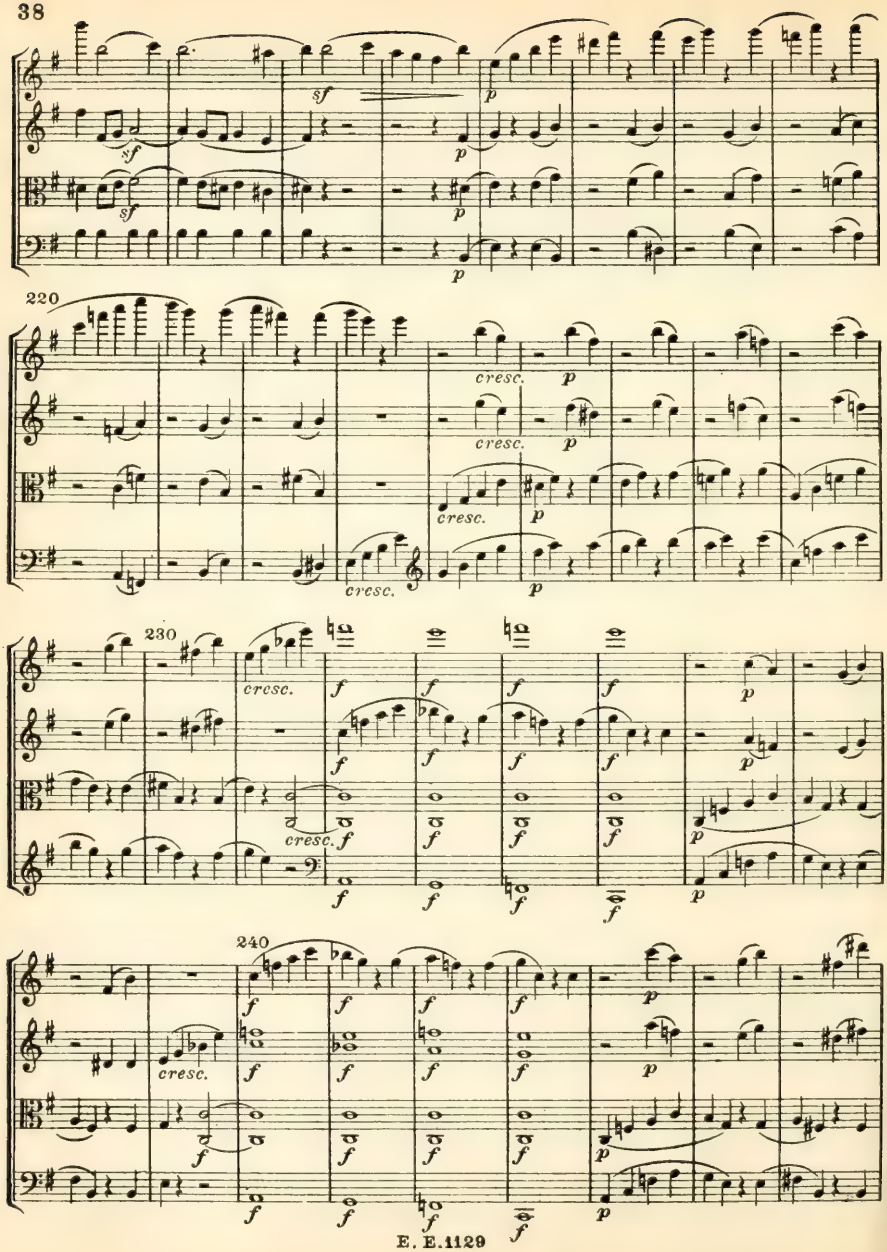

90
pp
pp
pp
pp
100
cresc.
cresc.
cresc.
cresc.
più cresc.
più cresc.
più cresc.
più cresc.
fp
fp
fp
fp

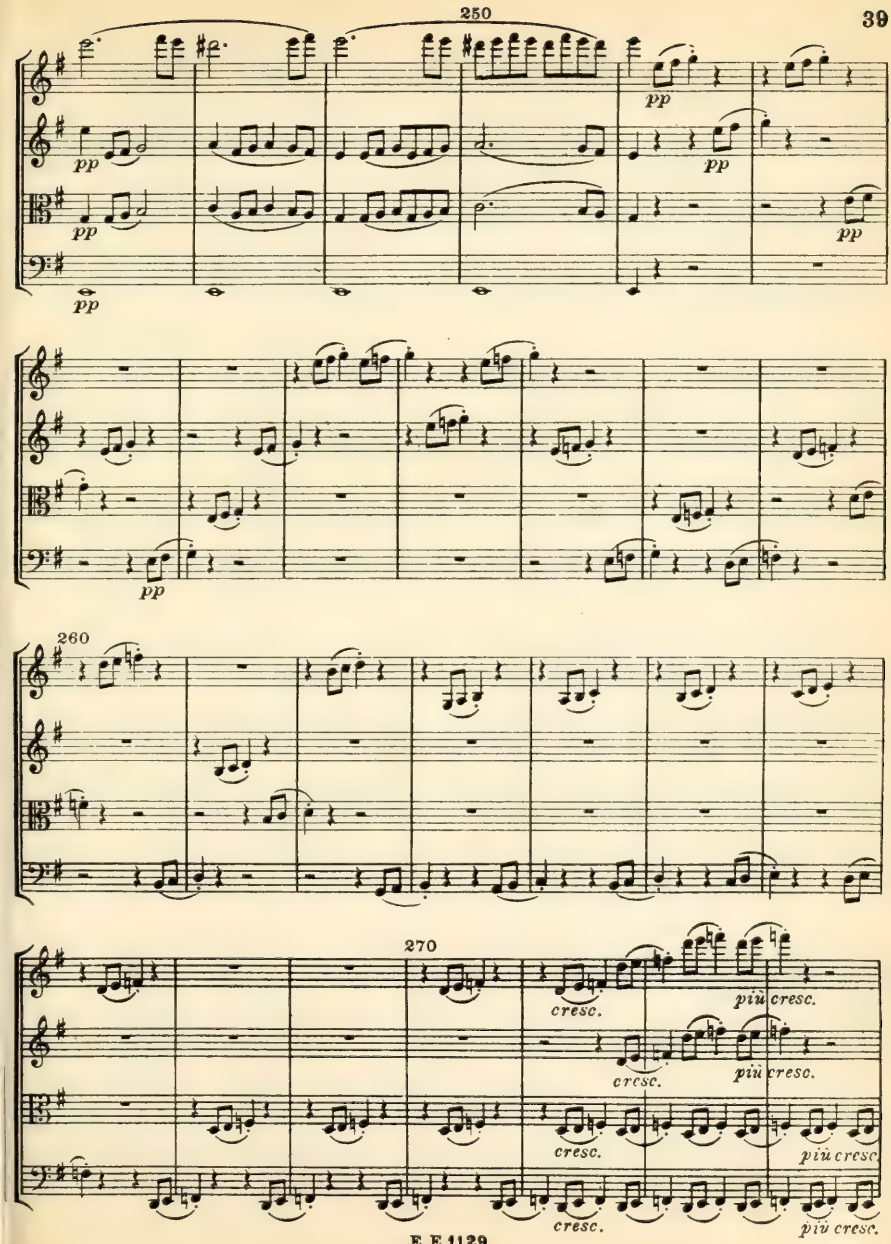

110
cresc.
cresc.
cresc.
cresc.
120
fp
fp
fp
fp
cresc.
cresc.
cresc.
cresc.
cresc.
fp
fp
fp
130
fp
fp
fp
fp

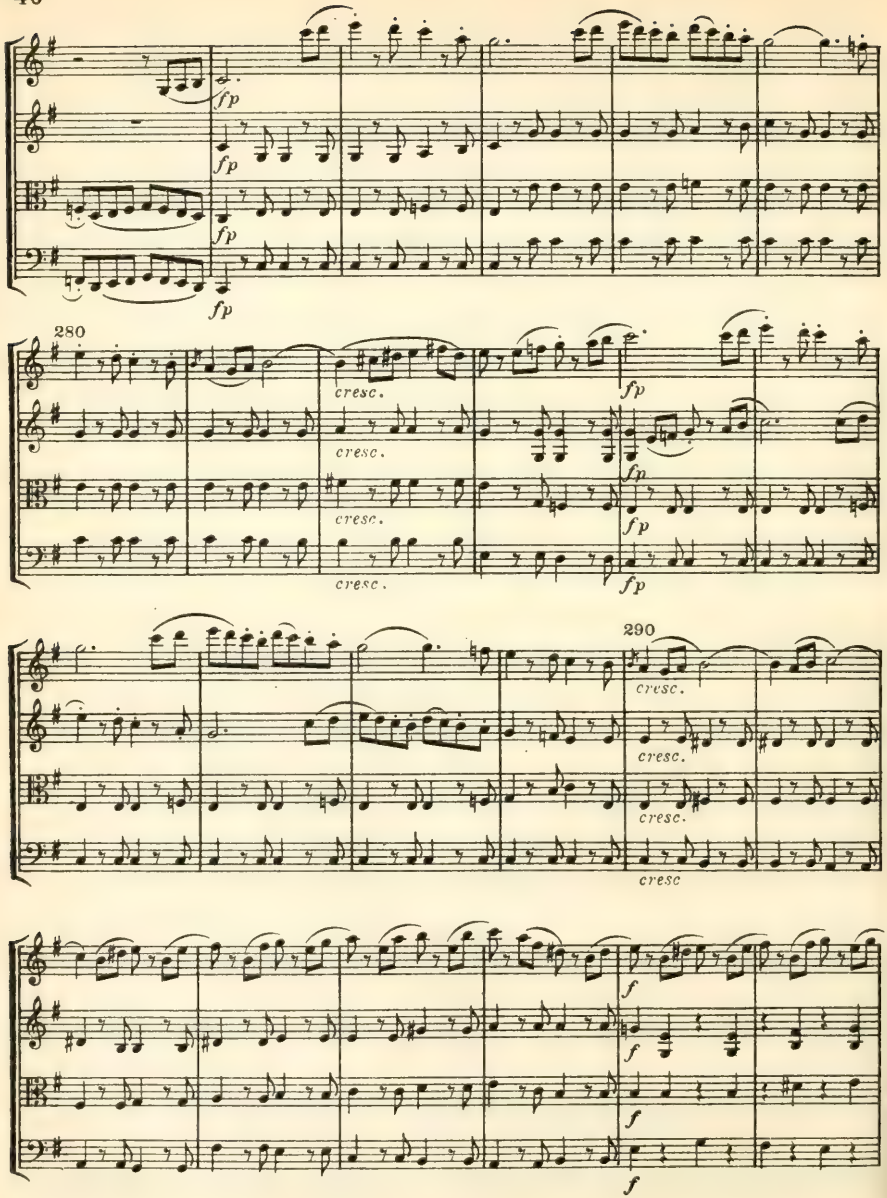

140
cresc.
fp
ff
150
sempre ff
sf

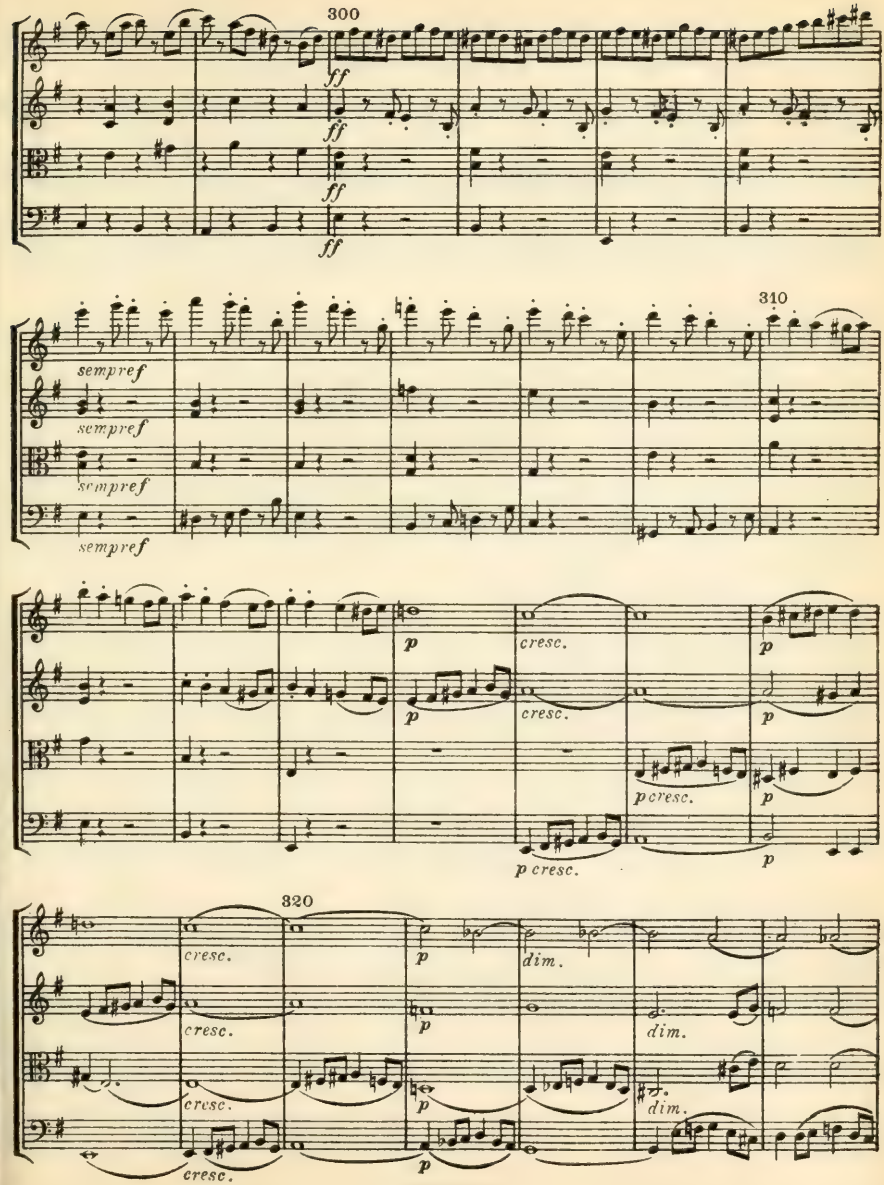

160
sf
sf
sf
sf
sf
sf
sf
sf
170
fp
fp
sf
fp
f
fp
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
180
ff
ff
ff
ff

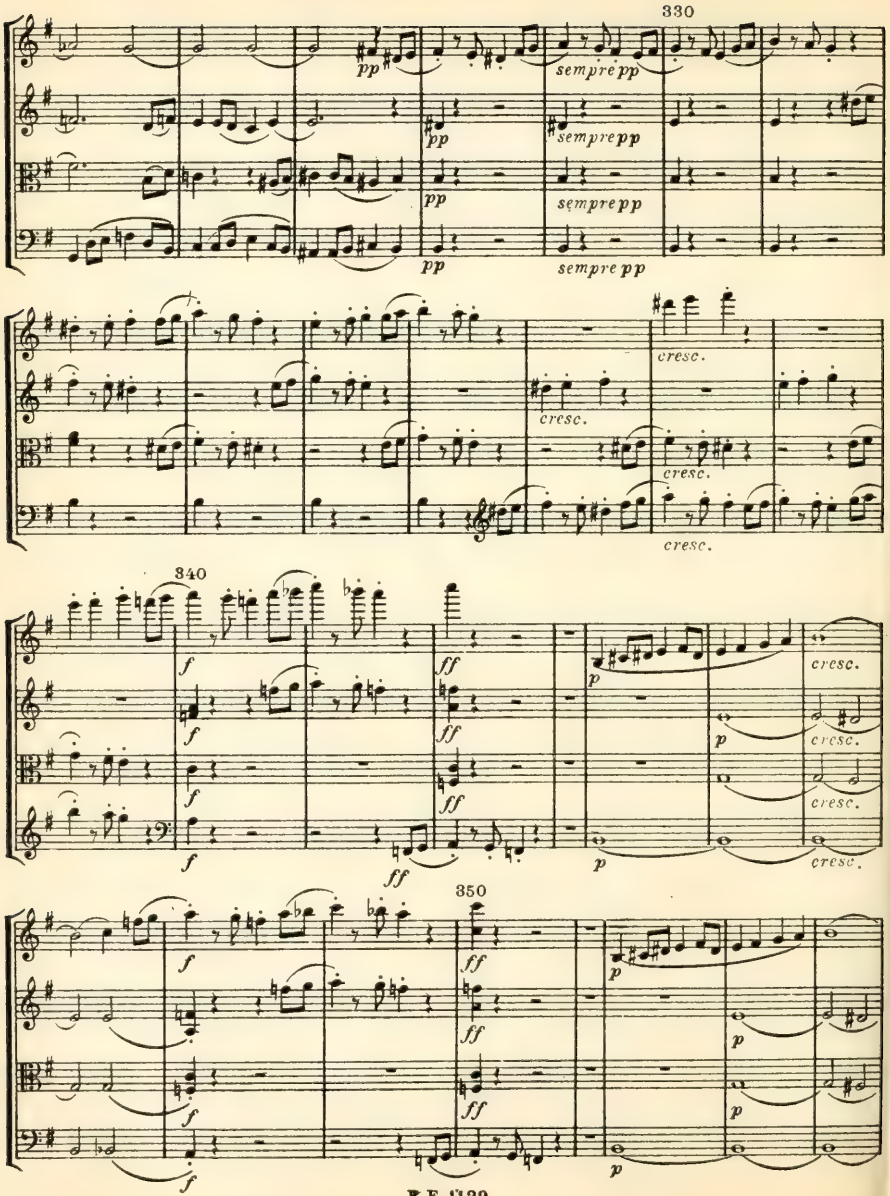

190
200
210
tr
sf

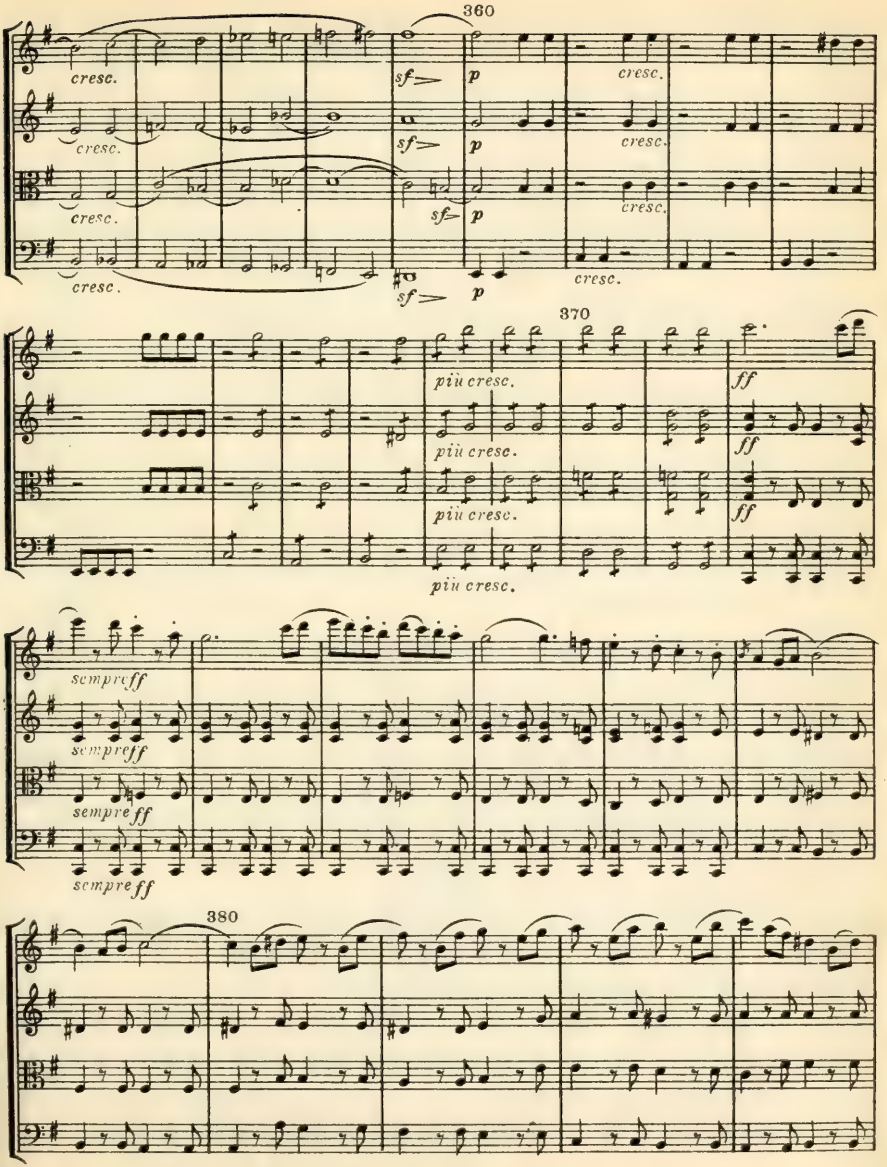

220
230
240
cresc.
sf
p
f

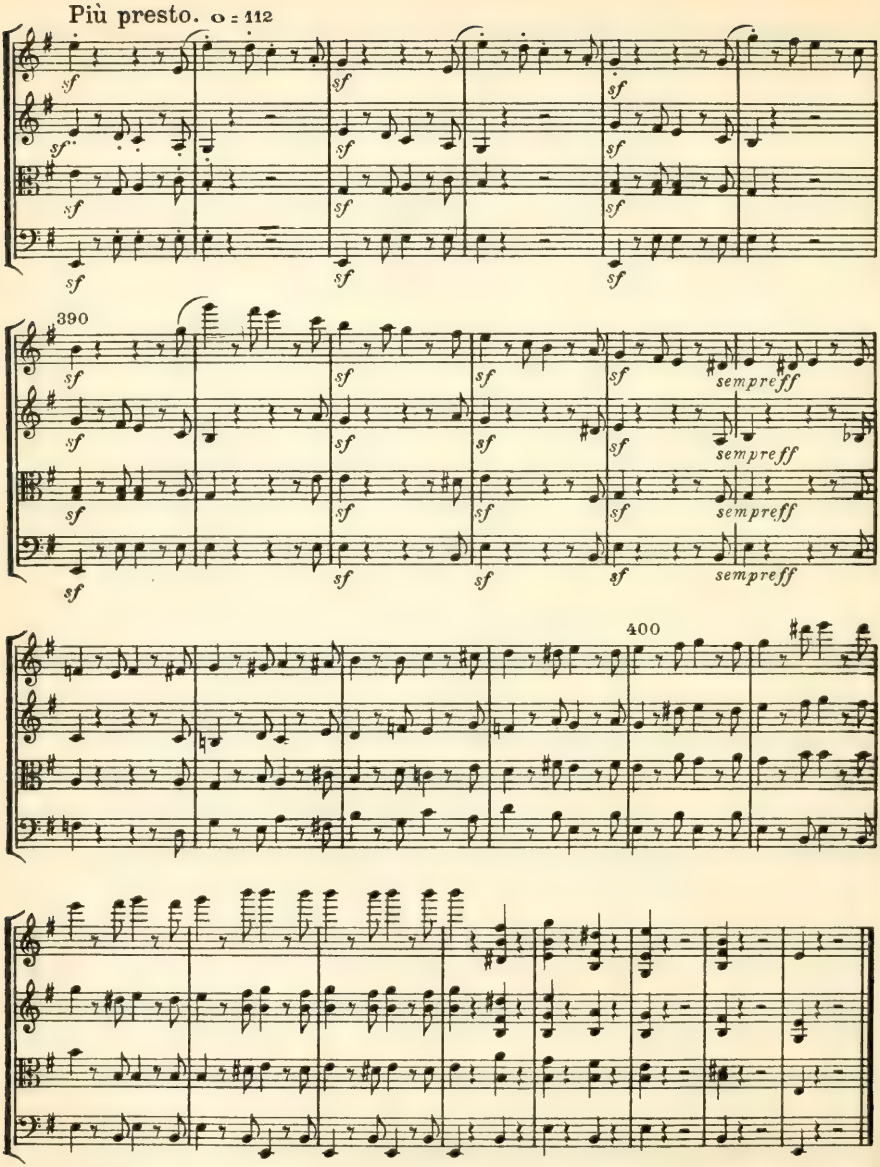

250
pp
pp
pp
pp
pp
260
270
cresc.
più cresc.
cresc.
più cresc.
cresc.
più cresc.
cresc.
più cresc.


fp
280
cresc.
290
f


300
ff
ff
ff
ff
310
sempref
sempref
sempref
sempref
p
cresc.
p
cresc.
p
p
p cresc.
p
p cresc.
p
320
cresc.
p
dim.
cresc.
p
dim.
cresc.
p
dim.
cresc.
p


330
pp
sempre pp
cresc.
340
f
ff
p
350


360
cresc.
sf
p
370
più cresc.
ff
sempre ff
380


Più presto. ♩ = 112
390
400
sempreff

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 9

C dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 59, No. 3

Komponiert vermutlich 1806

Nach dem Autograph revidiert
und mit Einführung versehen von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

30

BEETHOVEN, STREICHQUARTETT, OP. 59 № 3, C DUR

Zwar hatte Beethoven im Jahre 1802 seinen 1801 erschienenen Streichquartetten op. 18 die Umarbeitung der E dur-Klaviersonate op. 14 No. 1 in ein Quartett (in F dur) folgen lassen, allein es vergingen mehrere Jahre, bis er wieder an die Komposition von Originalstreichquartetten ging. Die äußere Veranlassung dazu war ein Auftrag oder Wunsch des kunstliebenden Grafen Rasumovsky, des damaligen russischen Botschafters in Wien.

Die Komposition dieser Quartette, die von den Zeitgenossen zuerst nicht recht gewürdigt worden sind, beschäftigte Beethoven neben seinen Werken 56, 57, 58 und auch 60; sie waren am Ende des Jahres 1806 vollendet. Der Sitte der Zeit nach blieben sie ein Jahr lang ungedruckt im Besitze des Auftraggebers, dem sie auch gewidmet wurden. Am 18. November 1806 bot sie Beethoven der Firma Breitkopf & Härtel in Leipzig für 600 Gulden vergeblich zum Verlag an. Nicht ganz aufgeklärt ist, welches die Originalausgabe ist. Nach Herrn Dugges Ansicht sind diese Quartette im Januar 1808 erschienen, und zwar unter dem Titel: Trois Quatuors pour deux Violons, Alto et Violoncello. Composés par Louis van Beethoven. Oeuvre 59me. Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) Nottebohm aber gibt als Verlag „Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." mit den gleichen Verlagsnummern an. Er hat wohl recht; ich glaube, daß die ca. 1829 erloschene Firma Johann Riedl in Wien diese Quartette von dem Bureau übernommen hat.

Die dritte Umschlagseite dieser Riedlschen (und wohl auch der ursprünglichen) Ausgabe ist mit dem Wappen der Rasumovsky — der Wahlspruch lautet: Famam extendere factis — geschmückt, unter welchem folgende Widmung steht:

Trois Quatuors Très humblement Dédiés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur de Toutes Les Russies. Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe &c. &c. par Louis van Beethoven.

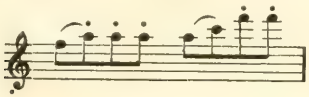
Die Metronomisierung ist später von Beethoven festgesetzt worden.

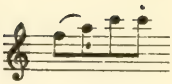
Das Autograph dieses dritten Quartettes op. 59 war, als Nottebohm 1868 die 2. Auflage seines thematischen Verzeichnisses herausgab, im Besitze eines Herrn Tillenius in Charlottenburg. Der jetzige Besitzer ist mir nicht bekannt geworden.

An

Varianten

findet sich nur eine unbedeutende Abweichung zwischen dieser und den älteren Ausgaben, welch' letztere insgesamt im Allegro vivace (1. Satz, Takt 54) die Viol. II

mit 

angeben, während es 

heißen muß. (Dugge.)

April 1911. Wilh. Altmann.

BEETHOVEN
STRING QUARTET, OP. 59 Nº 3, C MAJOR

Although in 1802, after the string quartets op. 18 (published in 1801), Beethoven followed up the re-setting of the E major piano sonata op. 14 No. 1 with a quartet in F major, several years passed before he turned his attention once again to the composition of original string quartets. The external cause of this return was the commission or wish of the musical amateur Count Rasoumovsky, the Russian ambassador in Vienna, at the time.

The writing of these quartets occupied Beethoven together with his works 56, 57, 58 and 60 until the end of 1806, when they were completed. At first they were not properly appreciated by his contemporaries. According to prevalent custom, they remained in the possession of the commissioner (to whom they were dedicated) for a whole year, before they were published. On November 18th 1806 Beethoven offered them to Breitkopf & Härtel in Leipzig for 600 florins; but without result. It remains doubtful as to which is the original edition. In Herr Dugge's opinion these quartets were published in January 1808, and entitled: Trois Quatuors pour deux Violons, Alto et Violoncello. Composés par Louis van Beethoven. Oeuvre 59me. Livraison 1, 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Publishing Nos. 580, 584, 585.)

Nottebohm, however, gives as the publisher "Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." with the same publishing numbers. He is probably correct, and I think that the firm of Johann Riedl, which ceased to exist round about 1829, took over these quartets from the Bureau.

The third page of the cover in Riedl's edition (probably the first) bears the Rasoumovsky coat of arms, with the motto: Famam extendere factis; while underneath stands the following dedication:

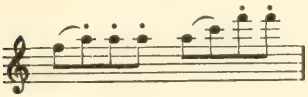
Trois Quatuors Très humblement Dédiés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur de Toutes Les Russies. Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe etc. etc. par Louis van Beethoven.

The metronome markings were established by the composer later on.

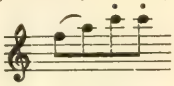
In 1868, when Nottebohm issued the 2nd edition of his thematic register, the autograph copy of the present third quartet op. 59 was in the possession of a Herr Tillenius in Charlottenburg. I do not know who owns it at present.

Various Readings.

There is only one slight difference between this edition and the older ones. The latter, in the Allegro vivace give



(Score 1st movement, bar 54, Viol. II)

whereas it should be 

as Dugge points out.

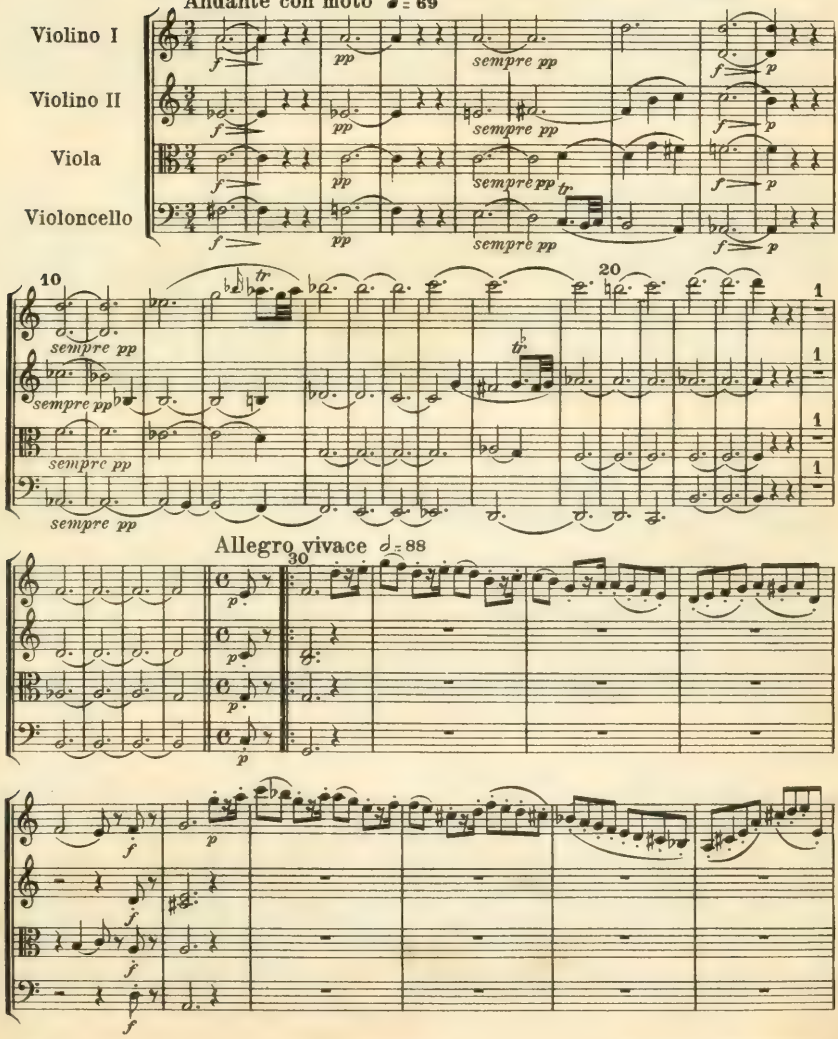
April 1911. Wilh. Altmann.

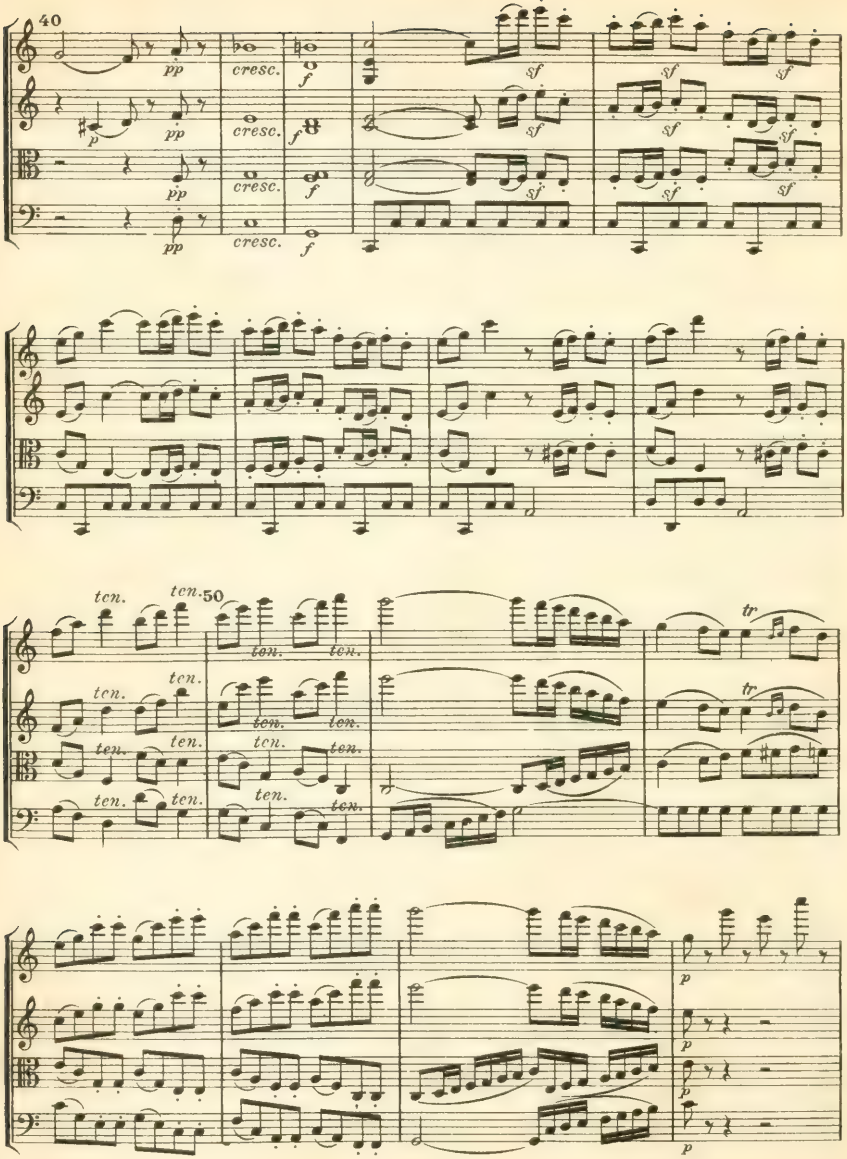
Quartett № 9

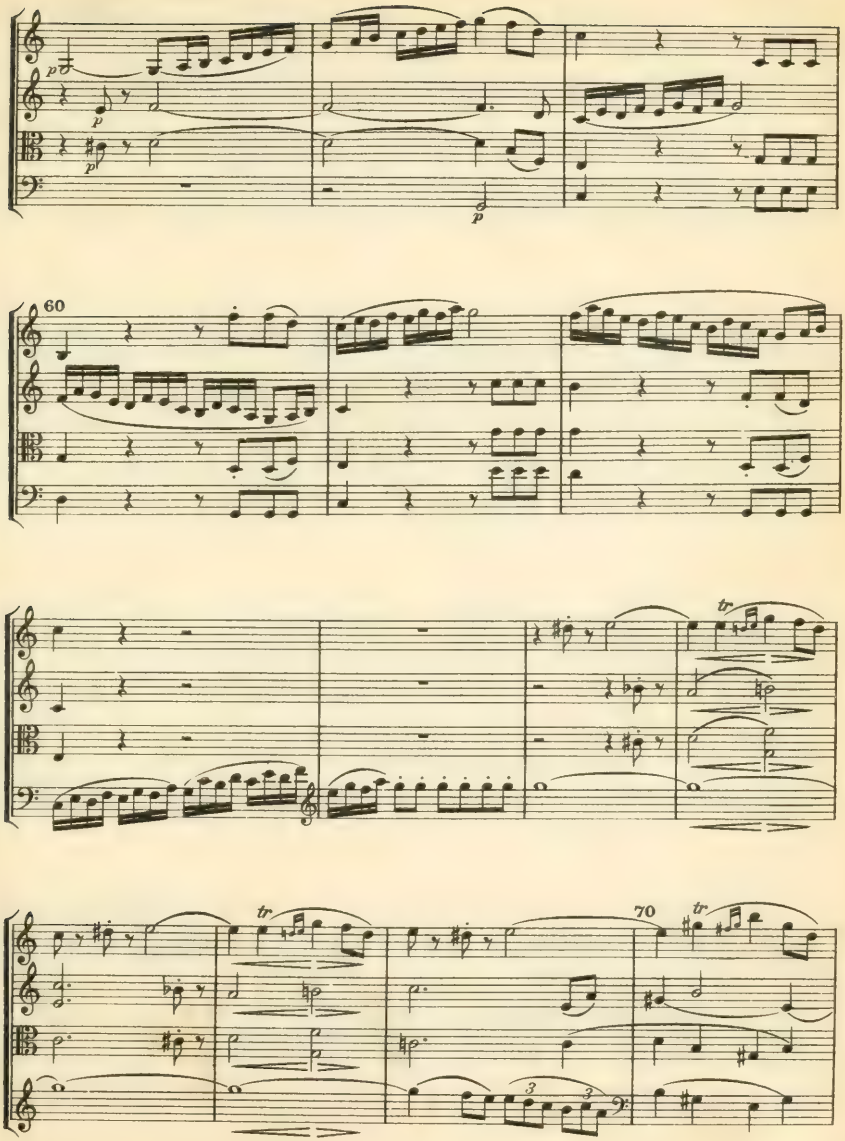
I

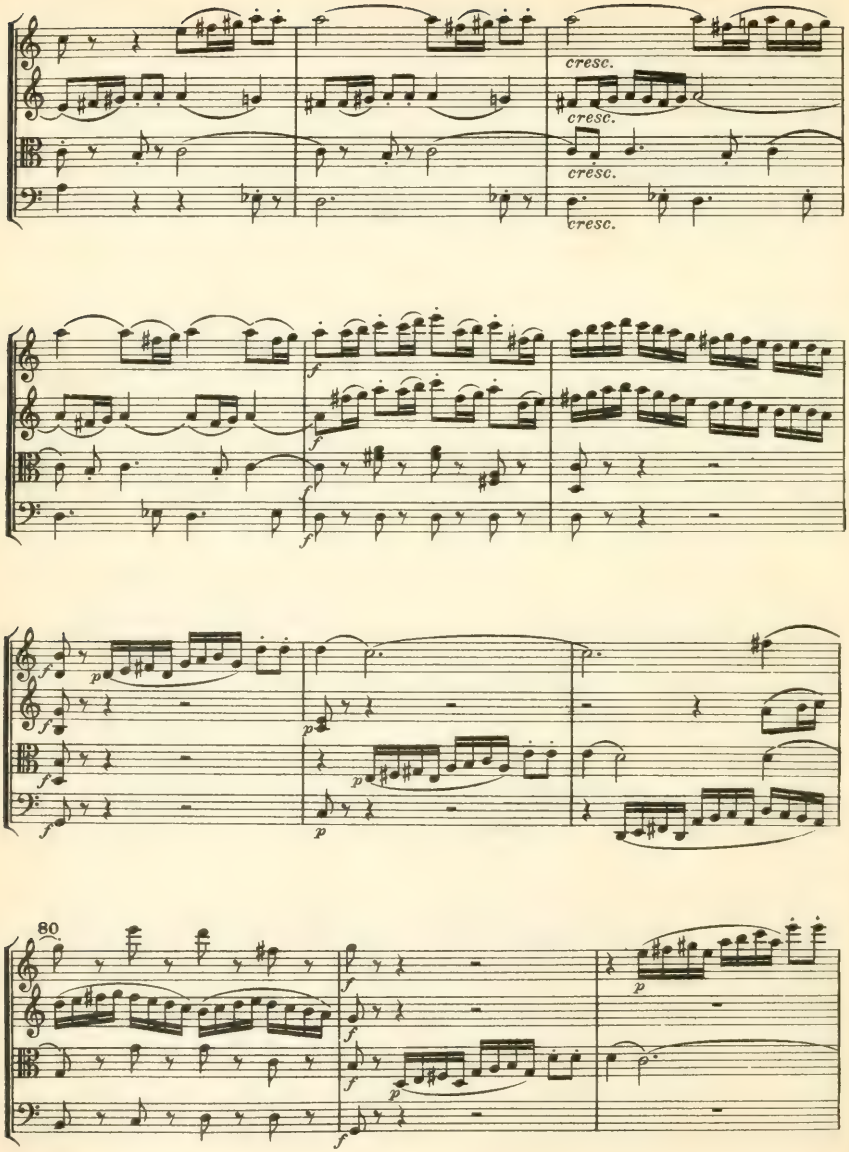
L. van Beethoven, Op. 59 № 3
1770 - 1827

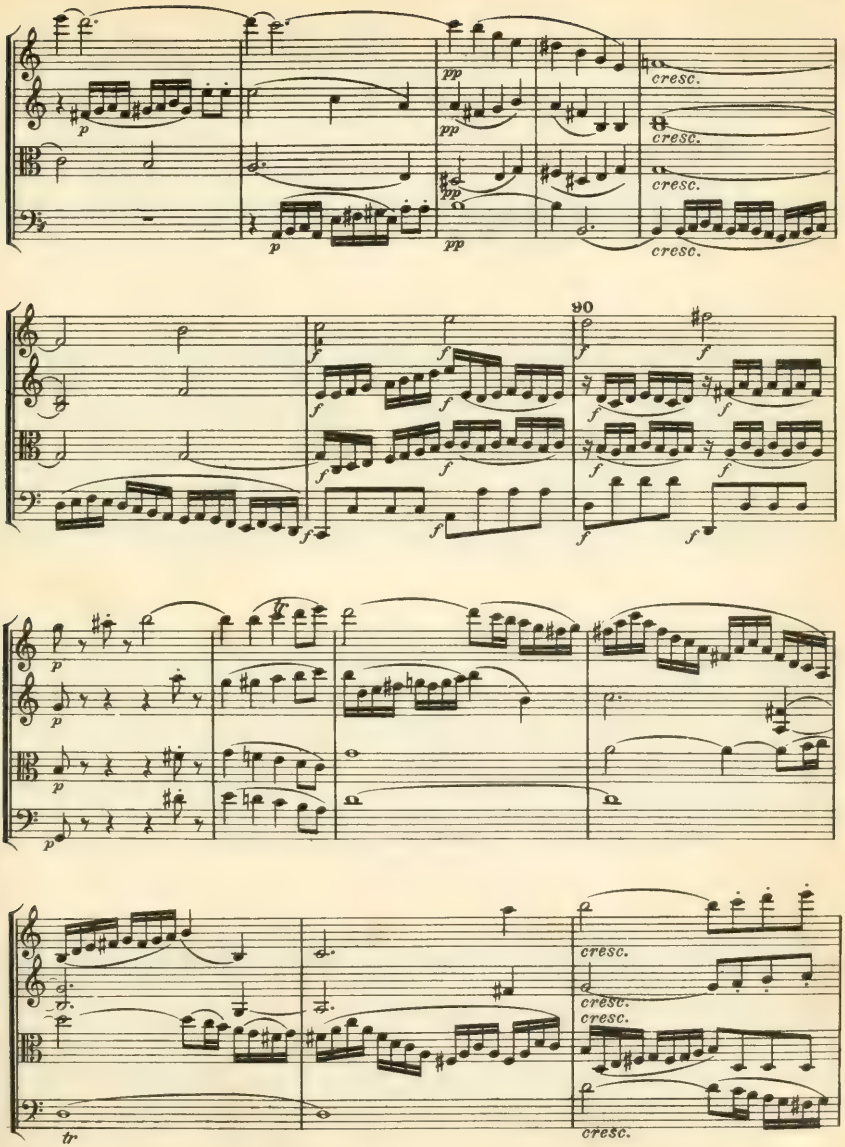
Introduzione
Andante con moto ♩ = 69

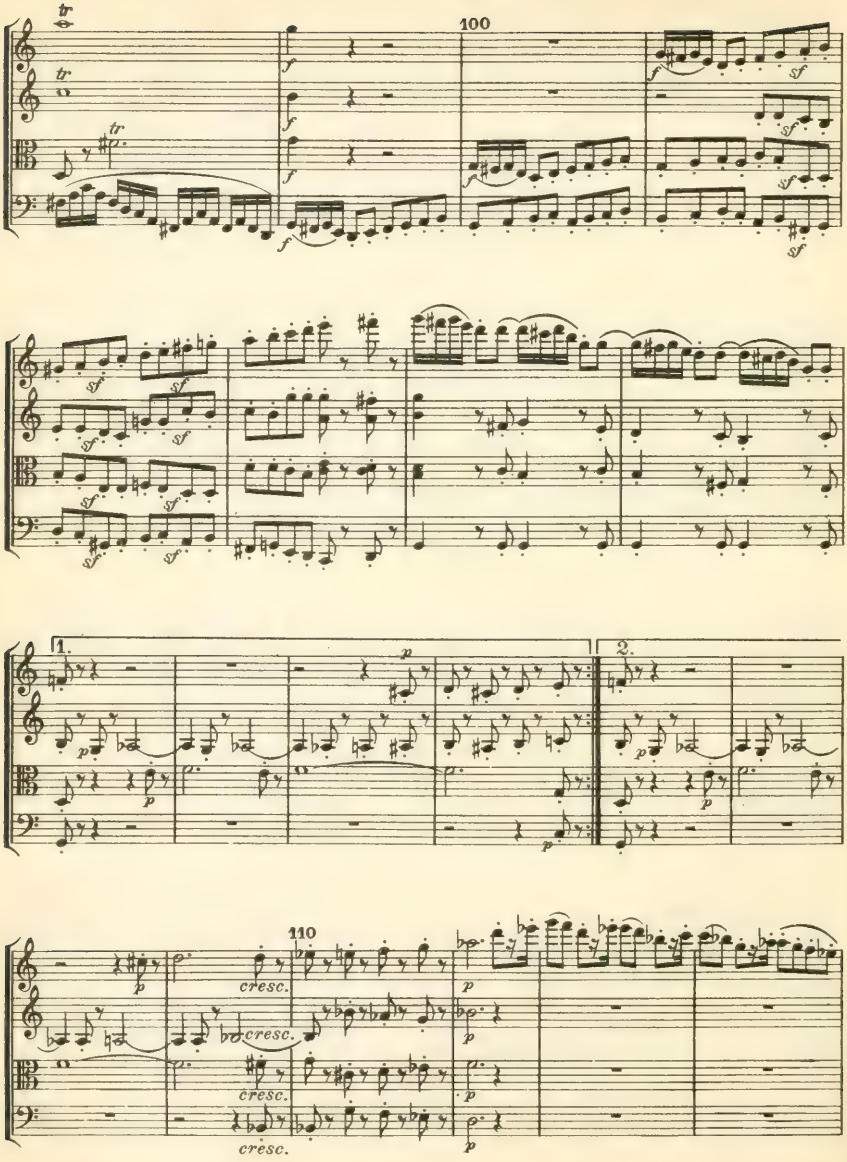


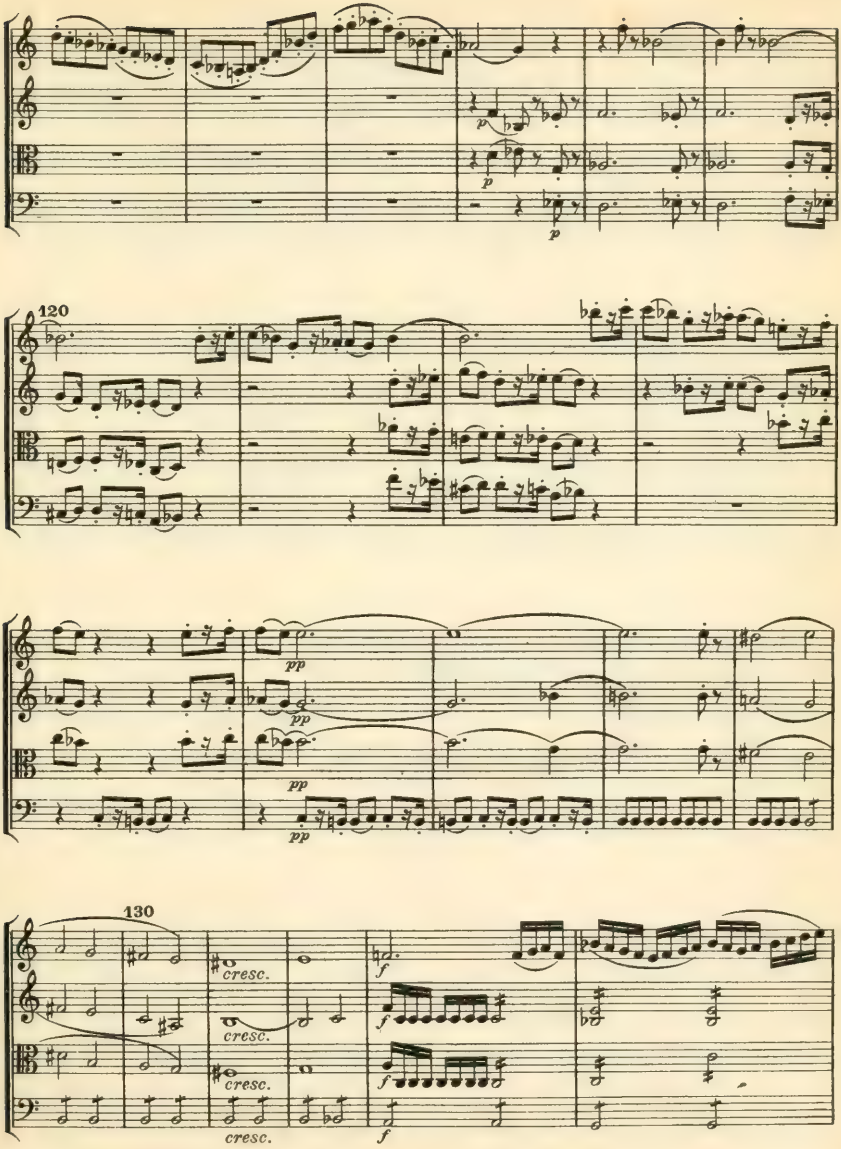

40
pp
cresc.
f
sf
50
ten.
tr
p

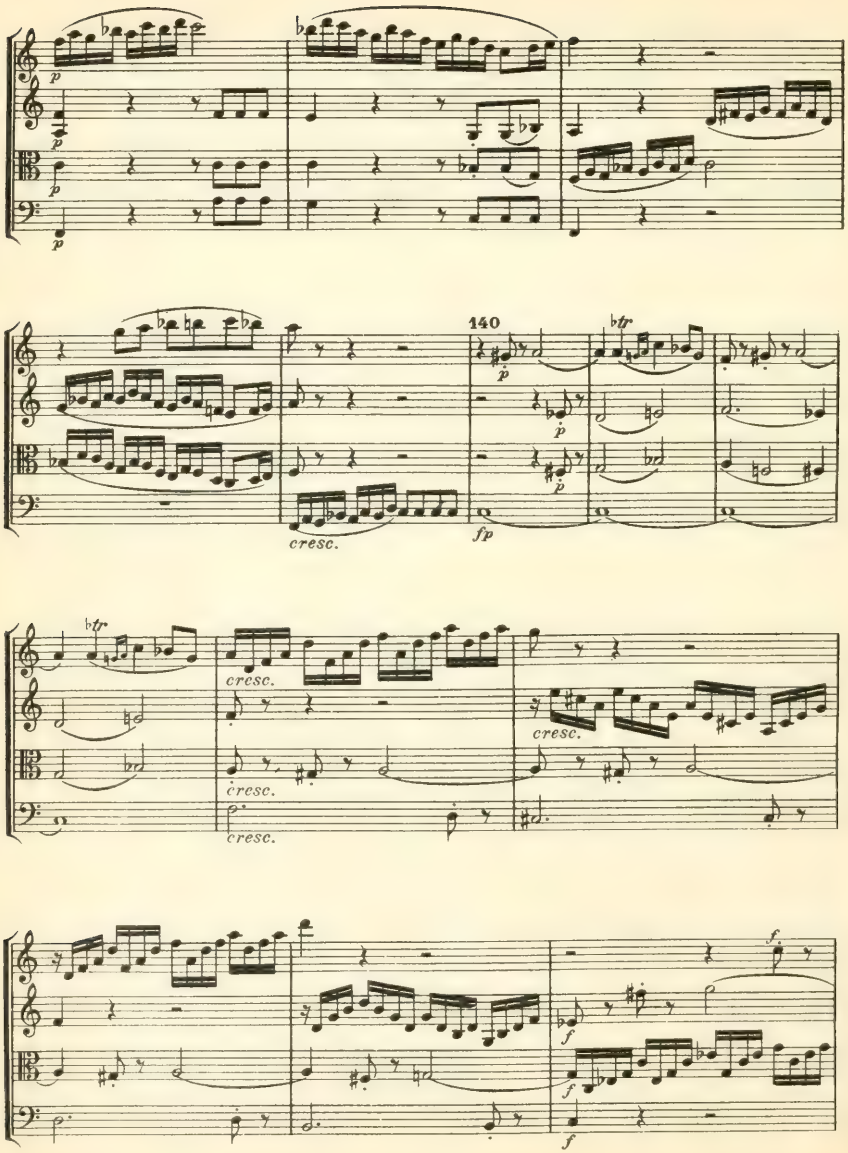

60
tr
70
tr

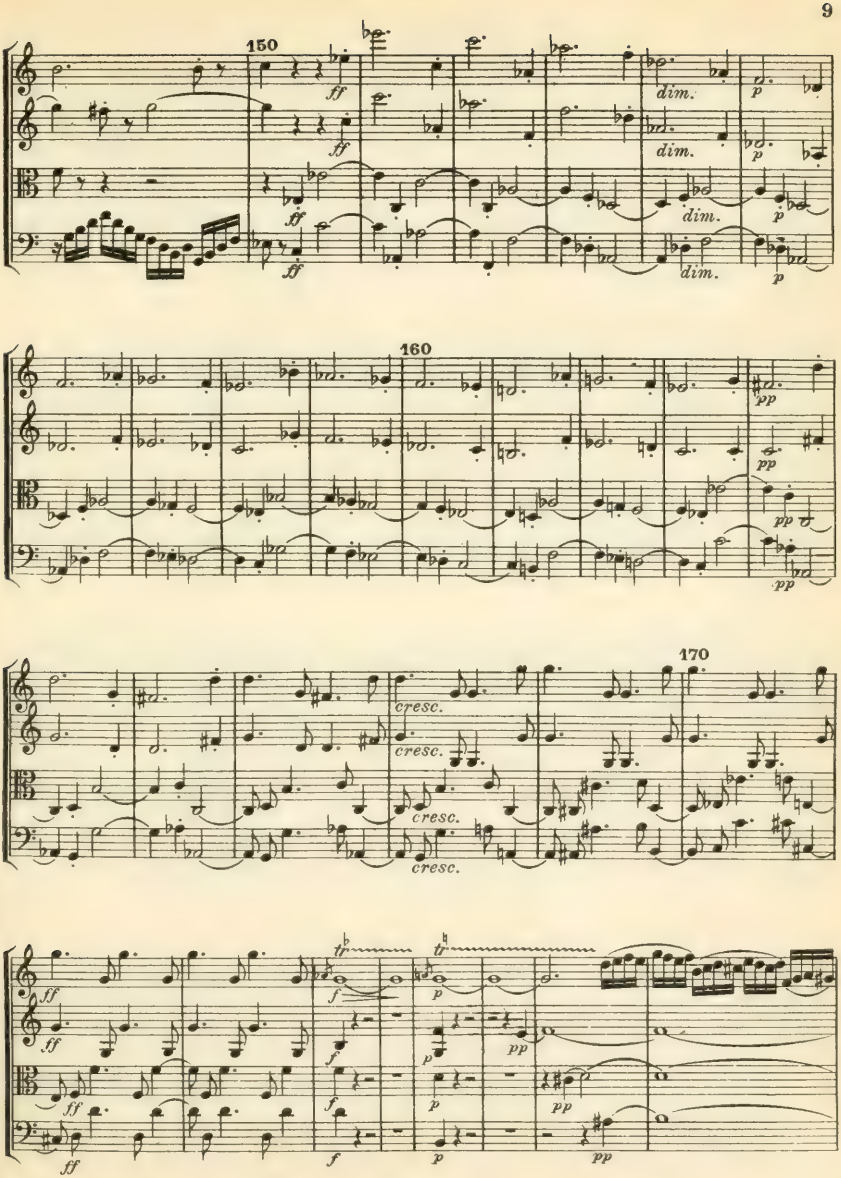

cresc.
cresc.
cresc.
cresc.
80

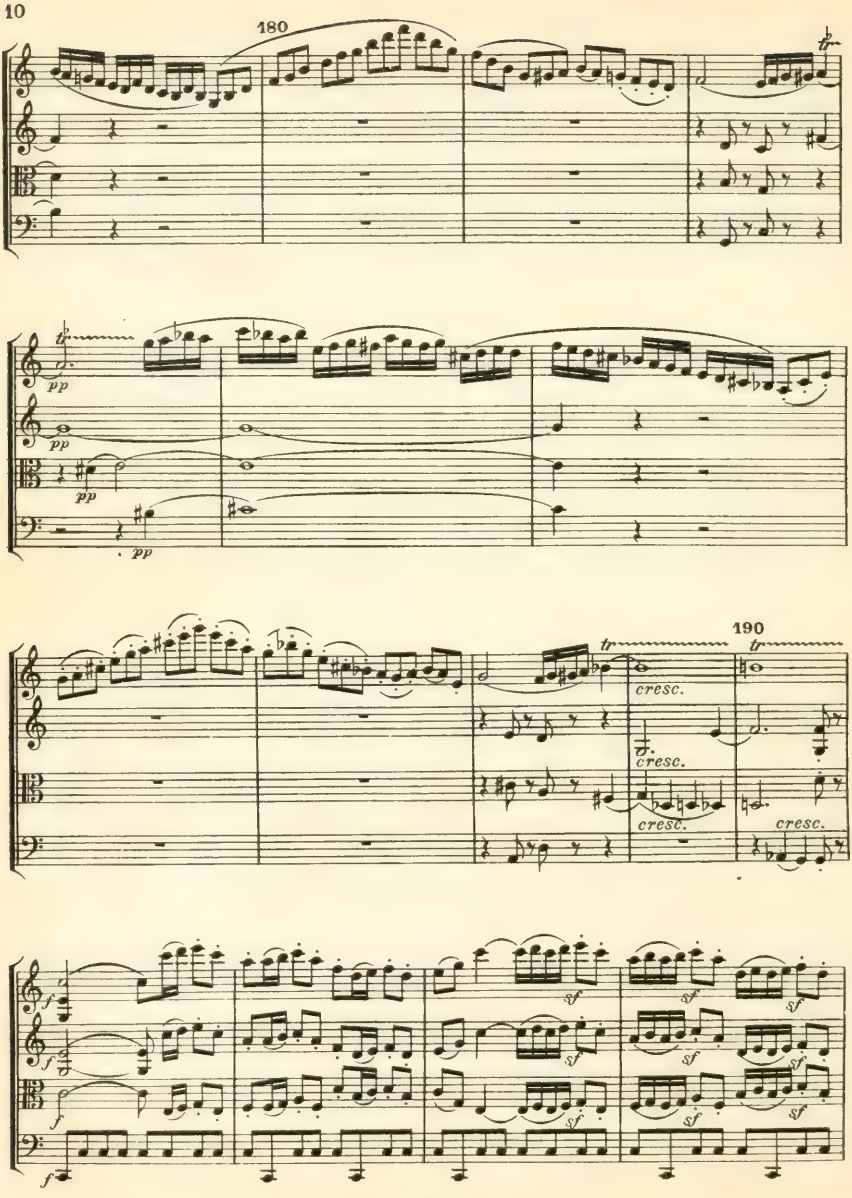

cresc.
cresc.
cresc.
cresc.
90
tr
cresc.
cresc.
cresc.
cresc.

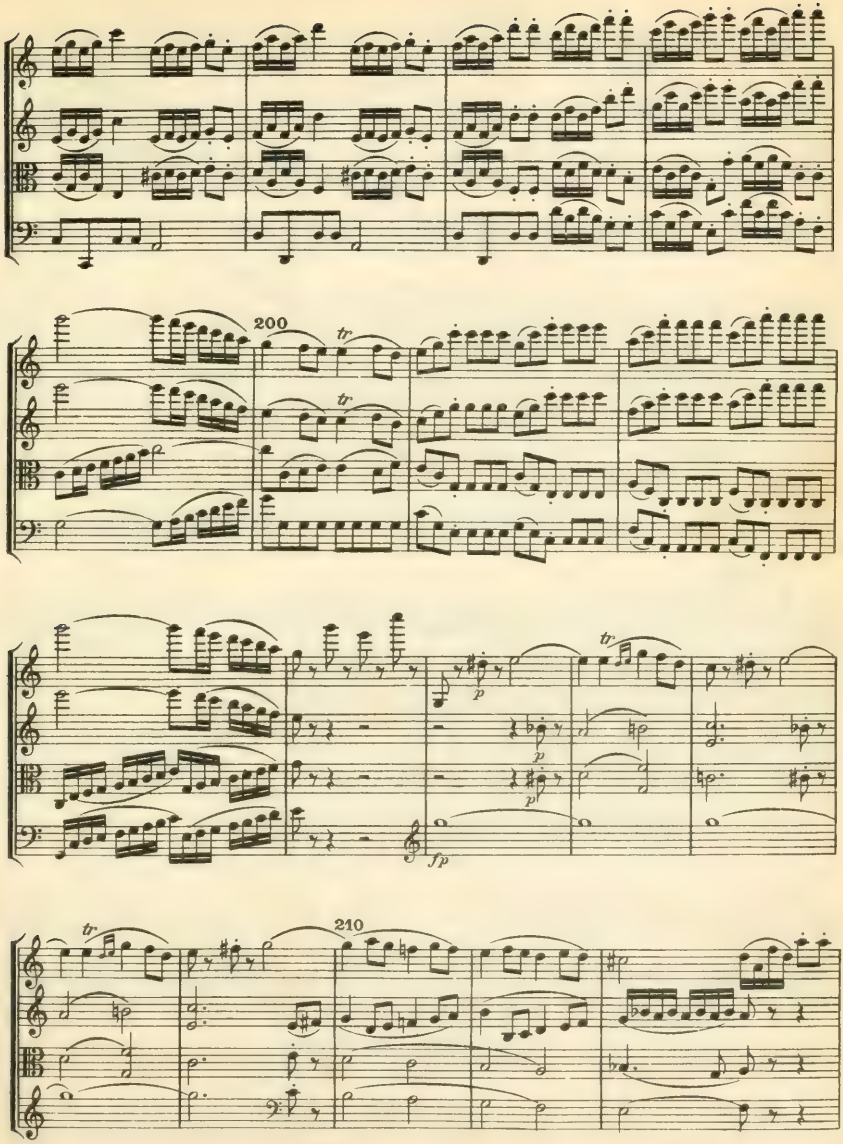

100
1.
2.
110
cresc.
cresc.
cresc.
cresc.

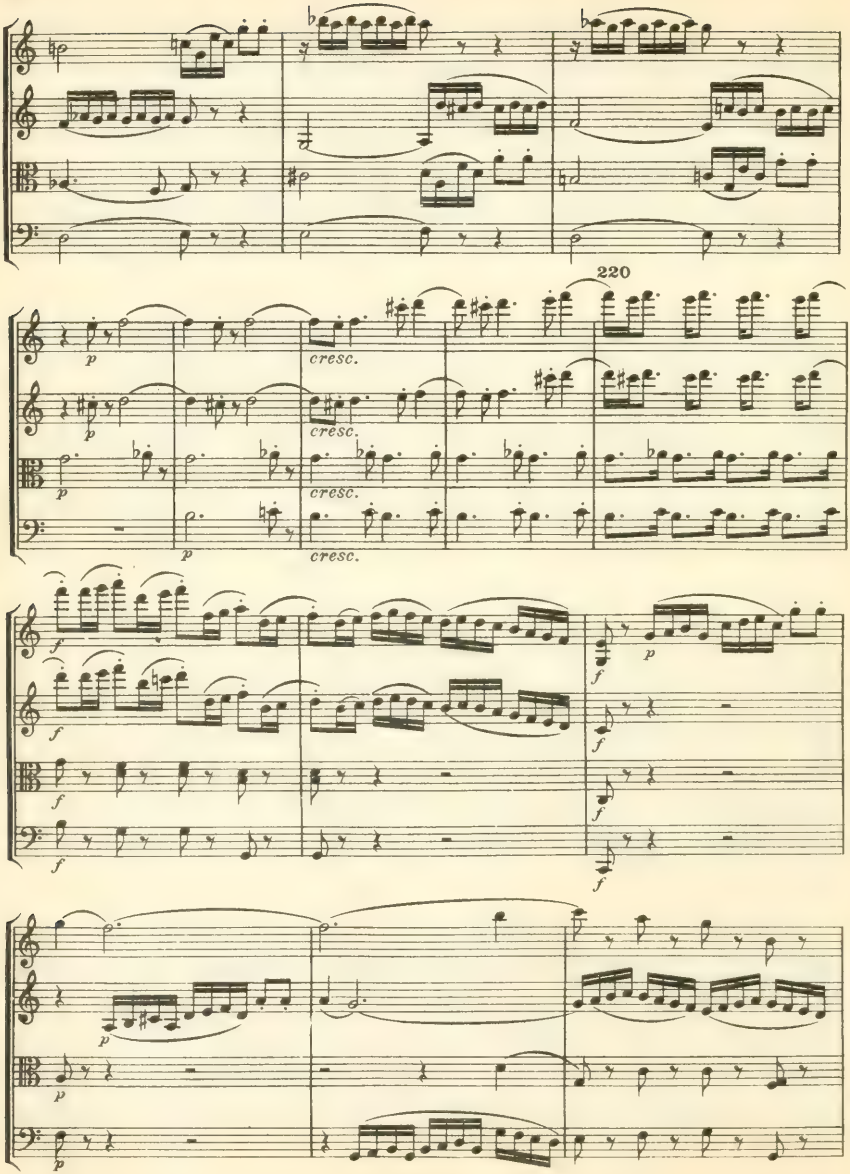

120
130
cresc.
cresc.
cresc.
cresc.

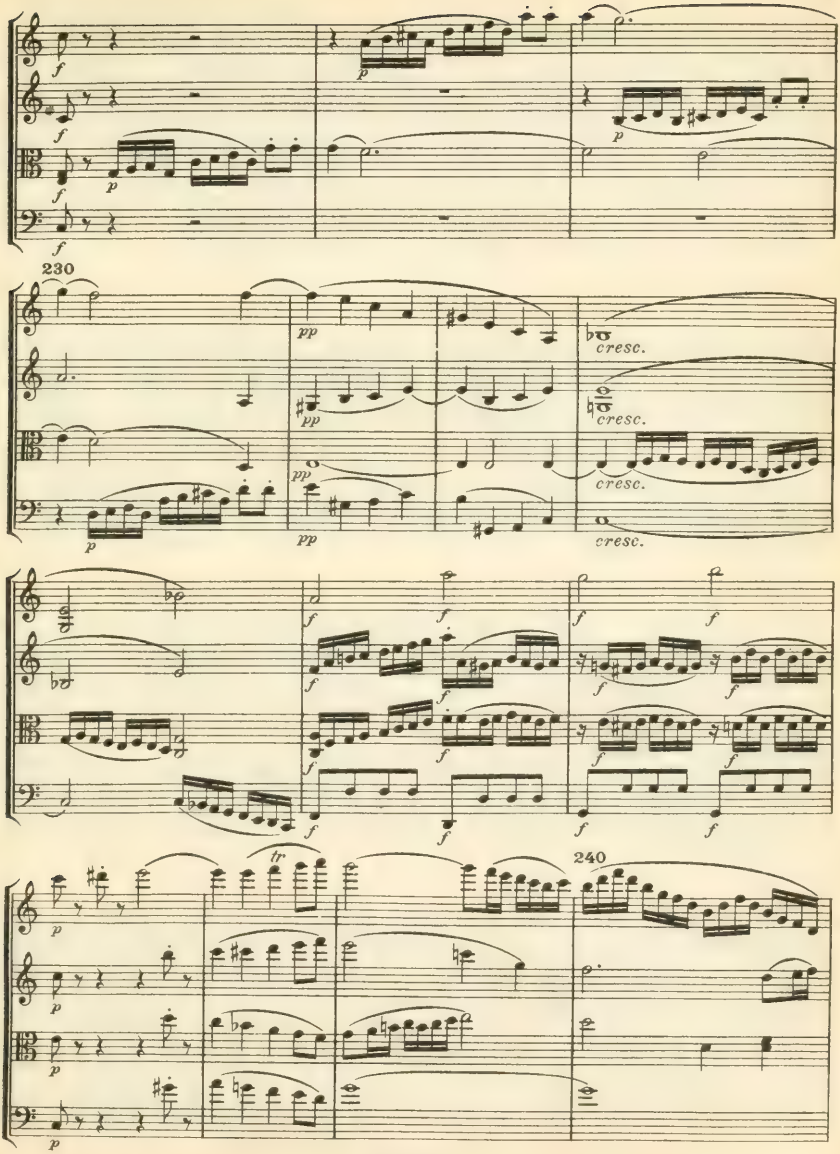

140
cresc.
cresc.
cresc.
cresc.
cresc.

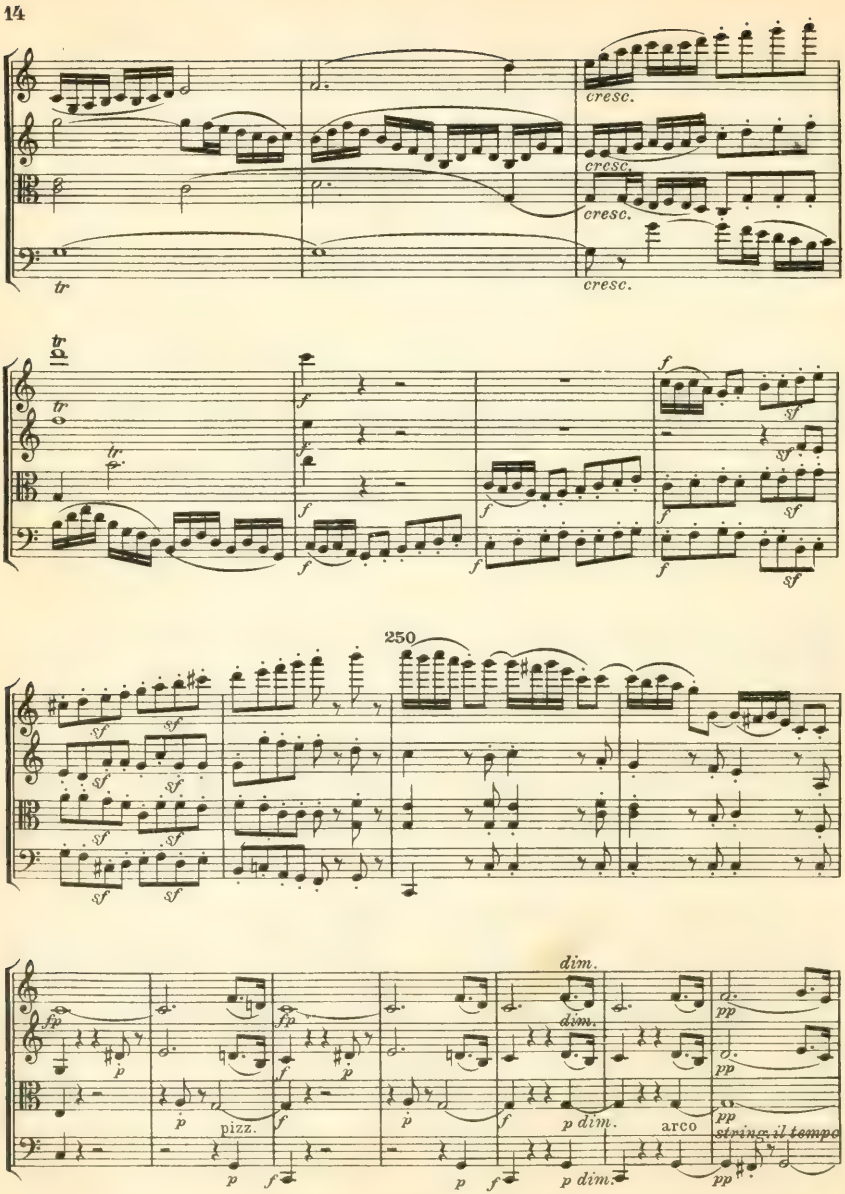

150
ff
dim.
p
160
pp
170
cresc.
tr
f

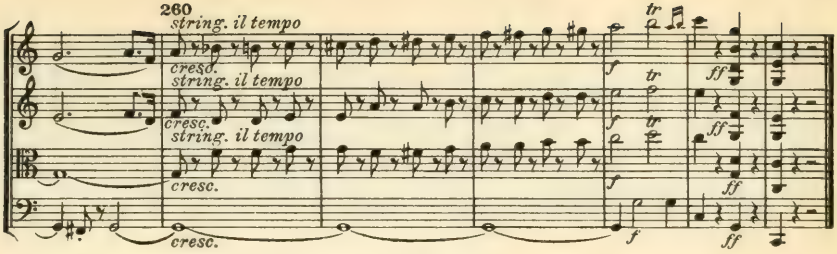

180
tr
pp
pp
pp
pp
190
tr
tr
cresc.
cresc.
cresc.
cresc.
f
f
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf


200
tr
tr
p
p
p
fp
tr
210
tr

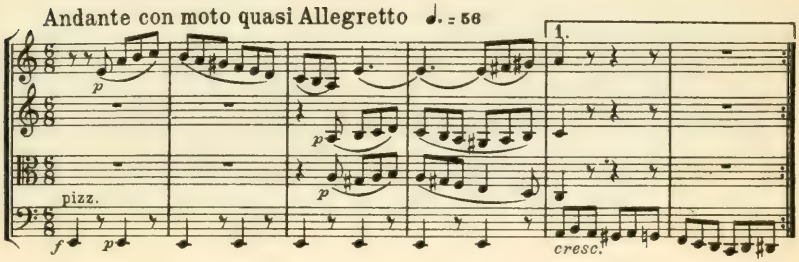

220
cresc.
cresc.
cresc.

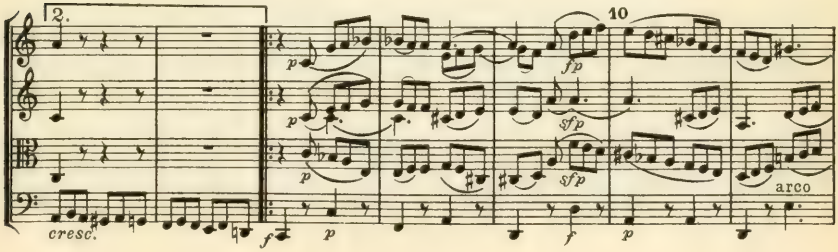

230
240
cresc.
tr

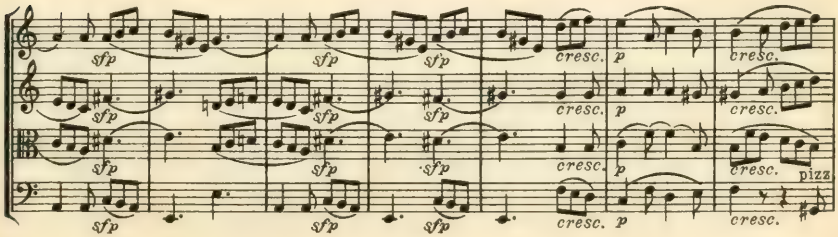

cresc.
cresc.
cresc.
cresc.
tr
tr
tr
tr
f
f
f
f
f
f
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
250
fp
fp
p
p
f
p
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
dim.
dim.
p dim.
p dim.
arco
pp
pp
pp
pp
pp
pizz.
string. il tempo

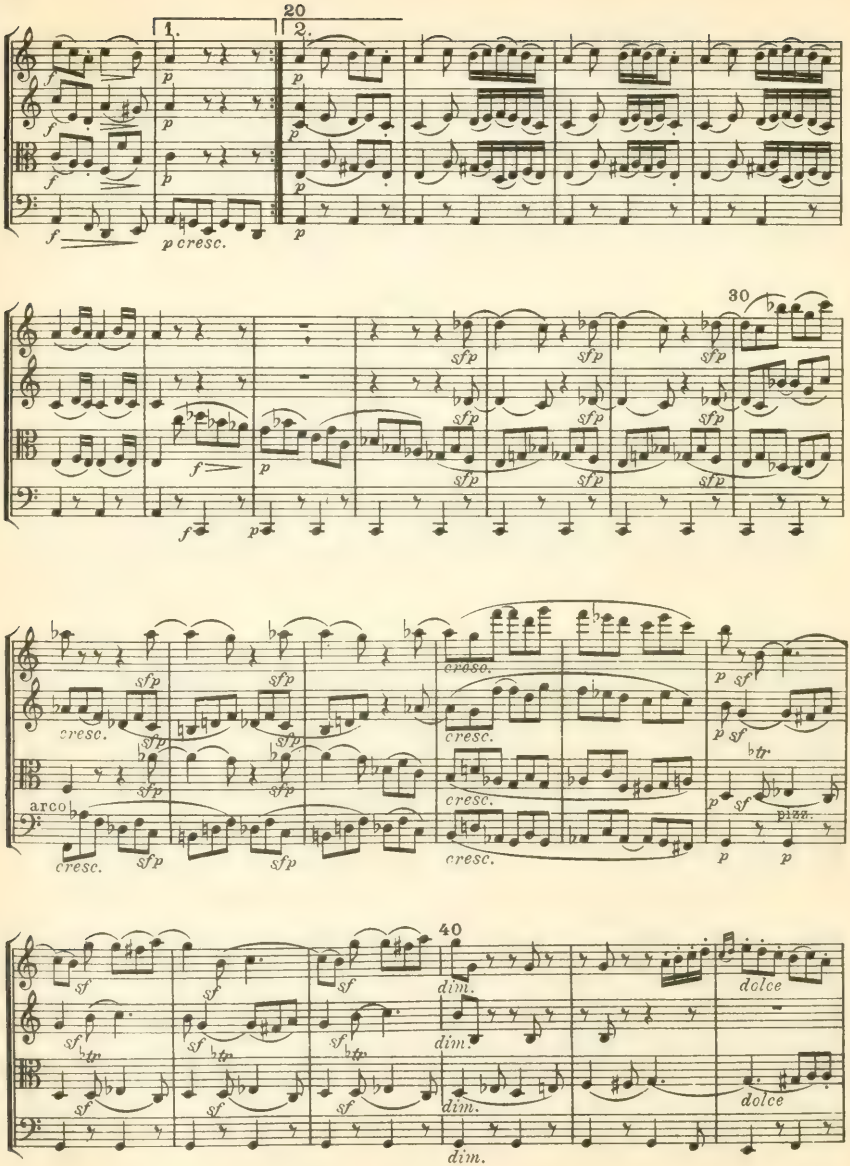

260
string. il tempo
cresc.
string. il tempo
cresc.
string. il tempo
cresc.
cresc.
tr
f
ff

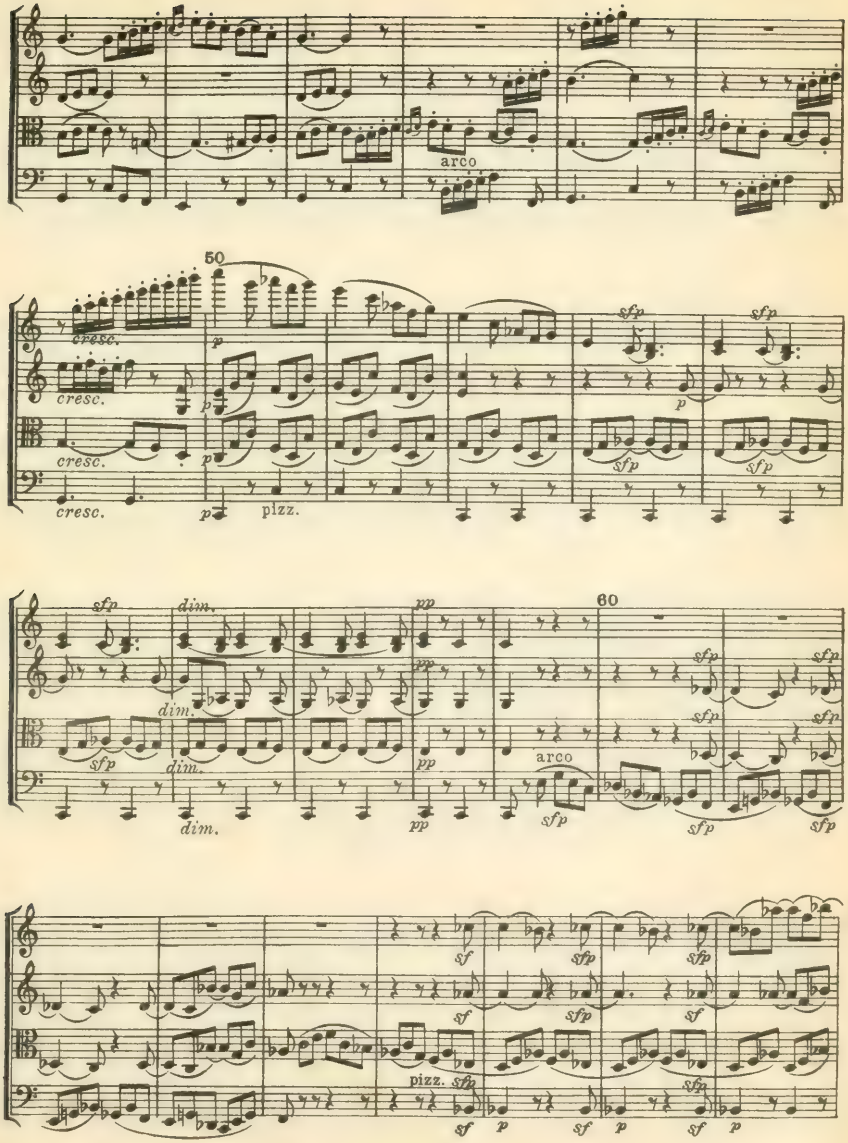
II

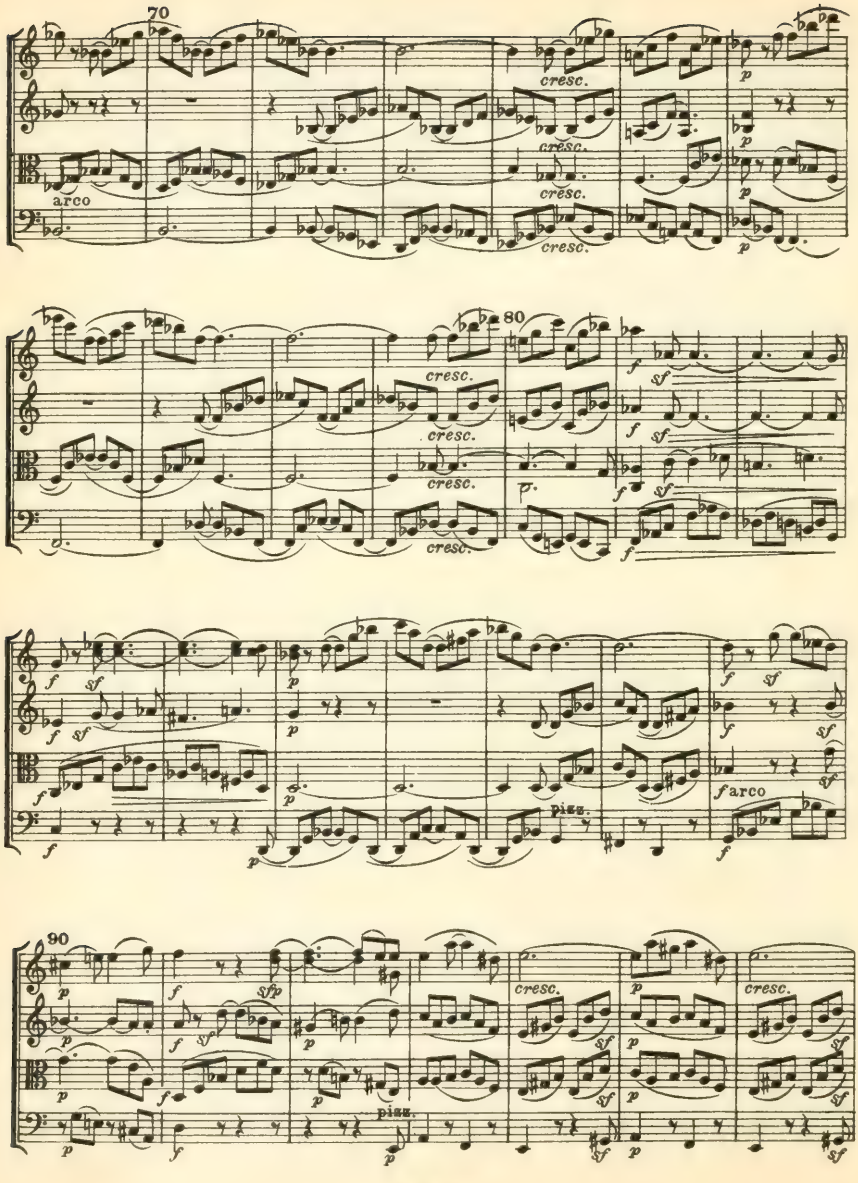

Andante con moto quasi Allegretto ♩. = 56
p
pizz.
f
p
cresc.
1.

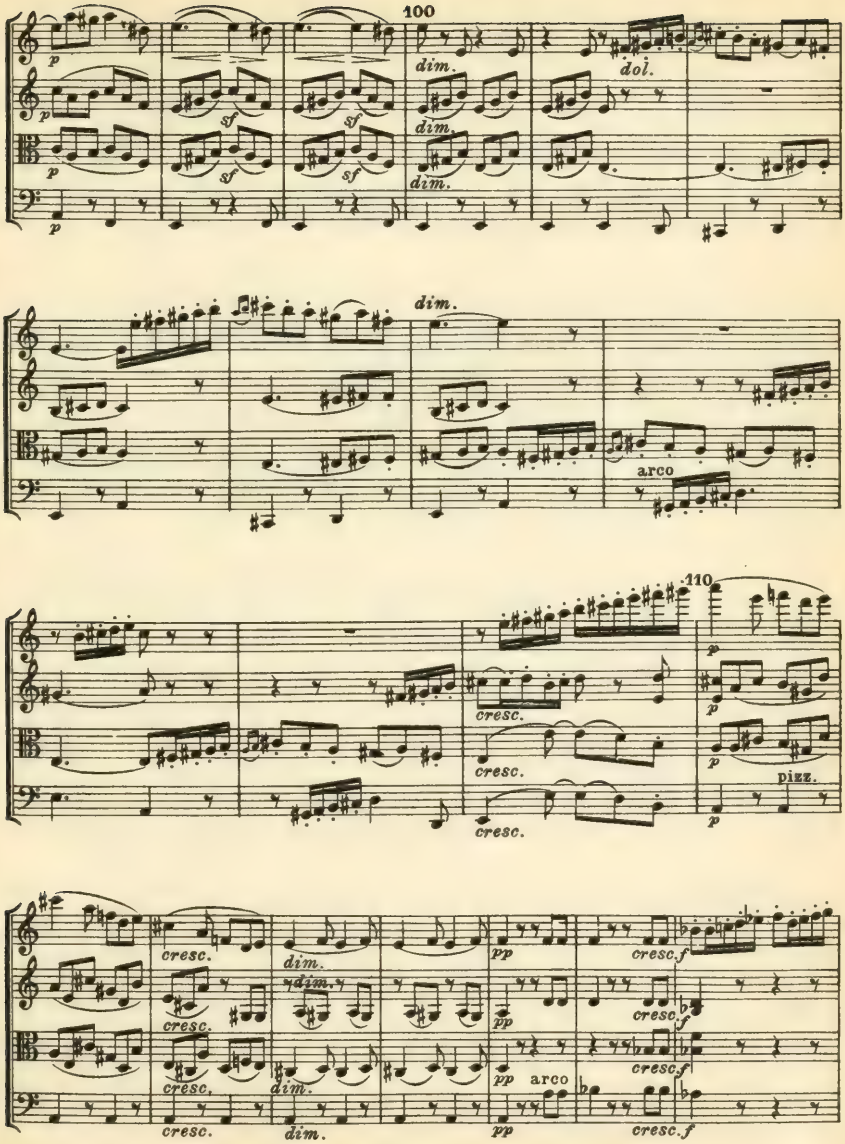

2.
10
cresc.
f
p
fp
sfp
arco

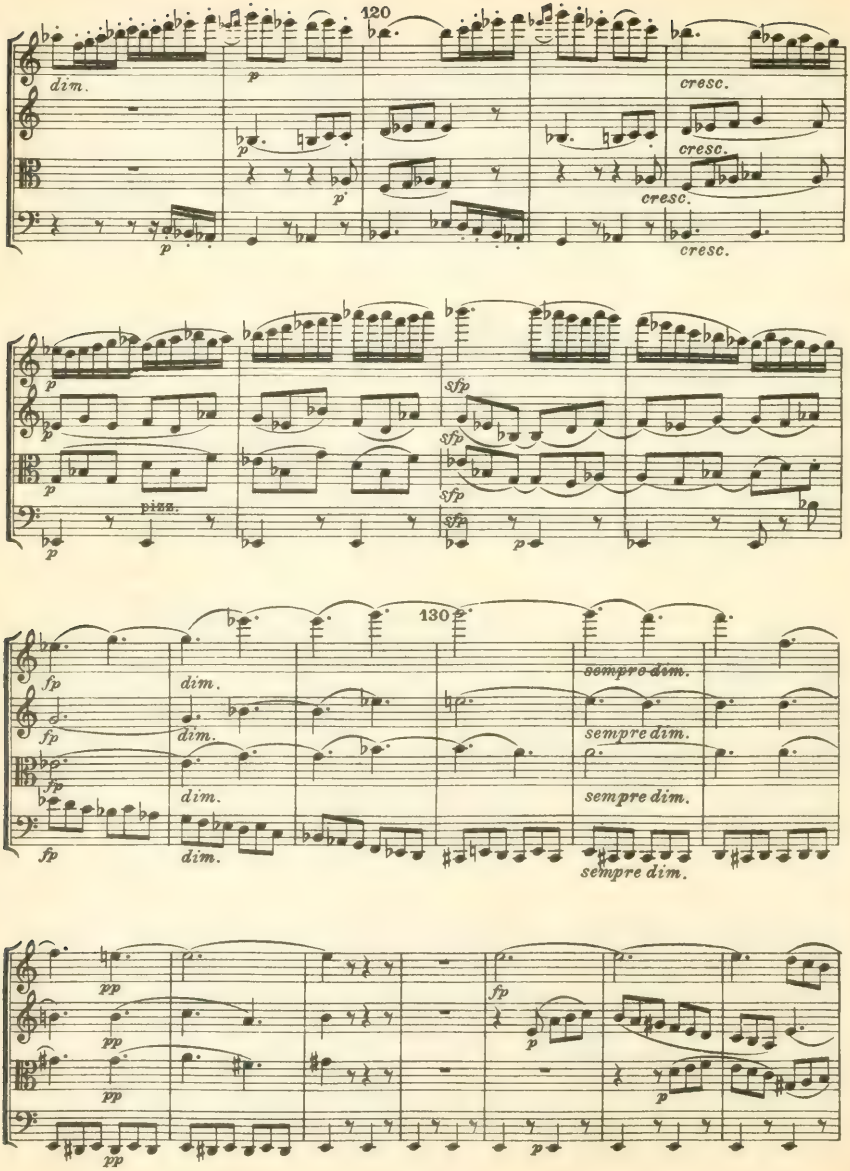

sfp
cresc.
p
pizz.

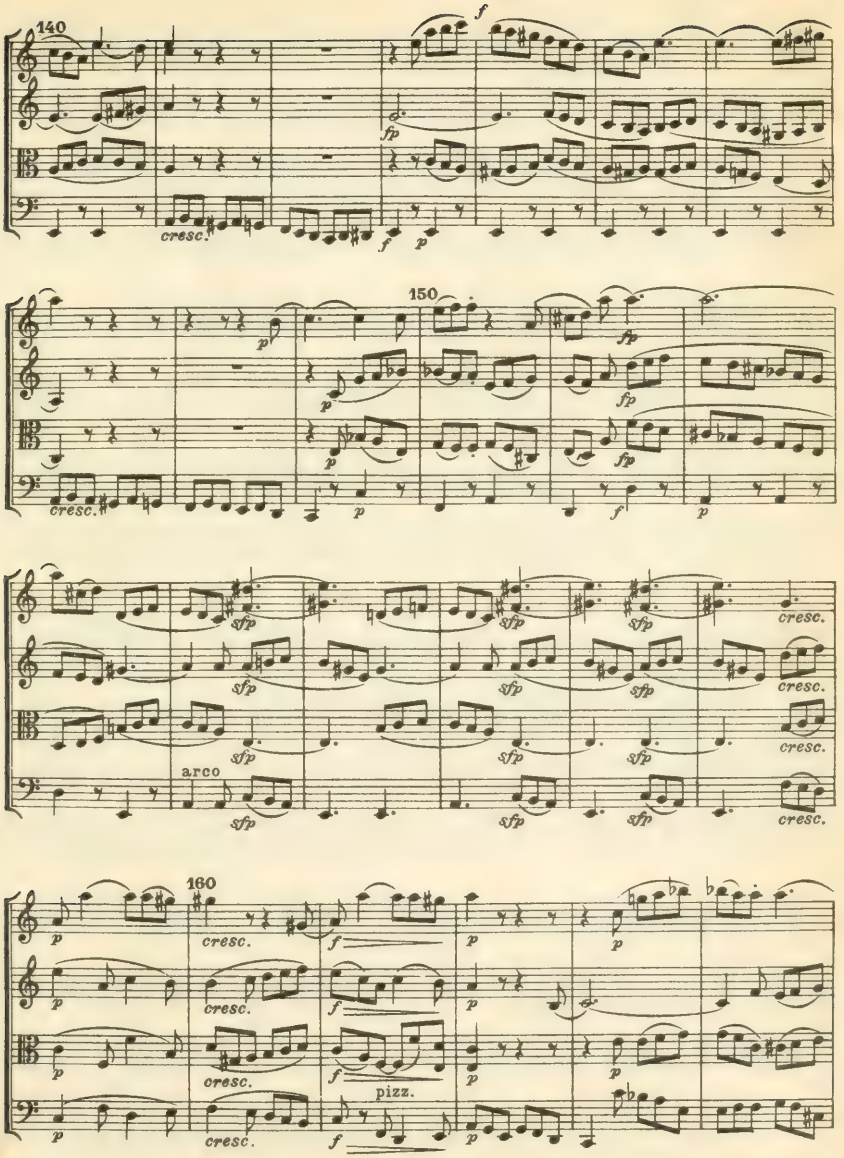

20
1.
2.
p cresc.
30
arco
pizz.
40
dim.
dolce

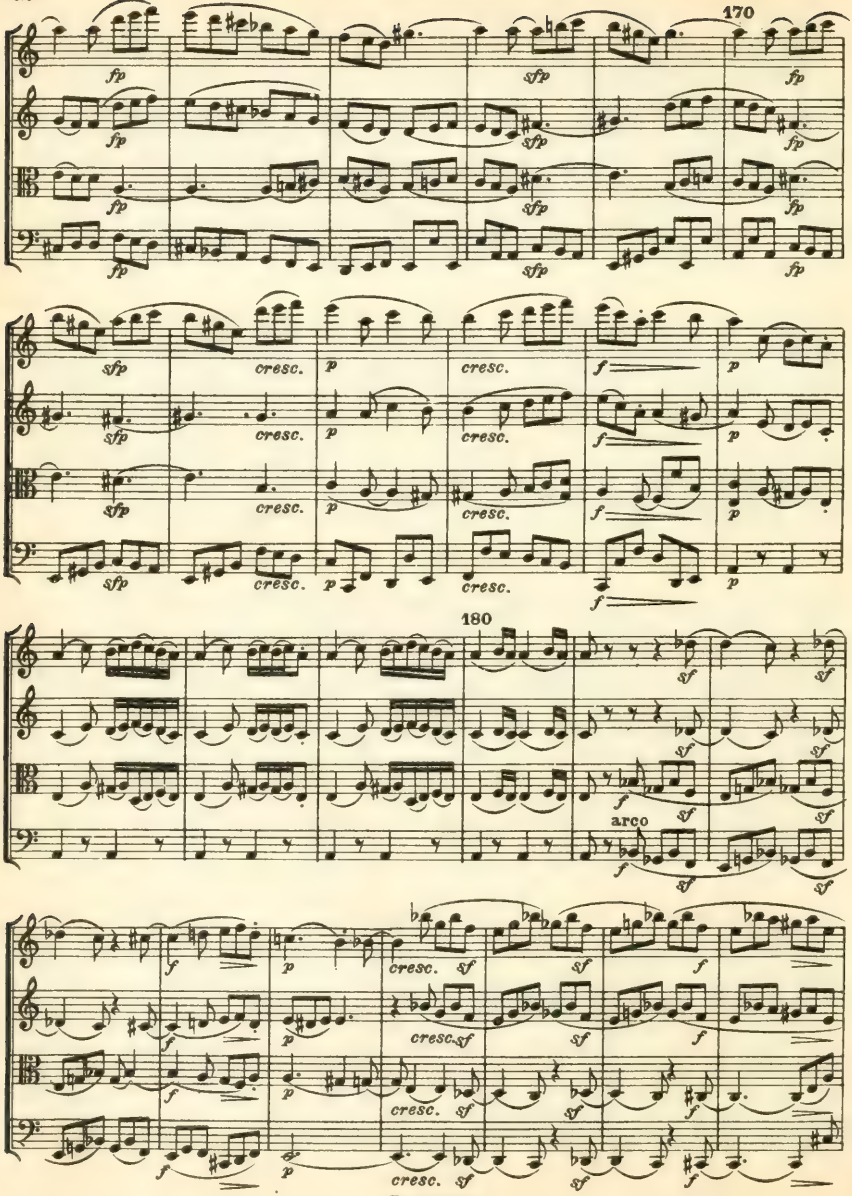

arco
50
cresc.
p
pizz.
sfp
dim.
pp
60
arco
sf
pizz.

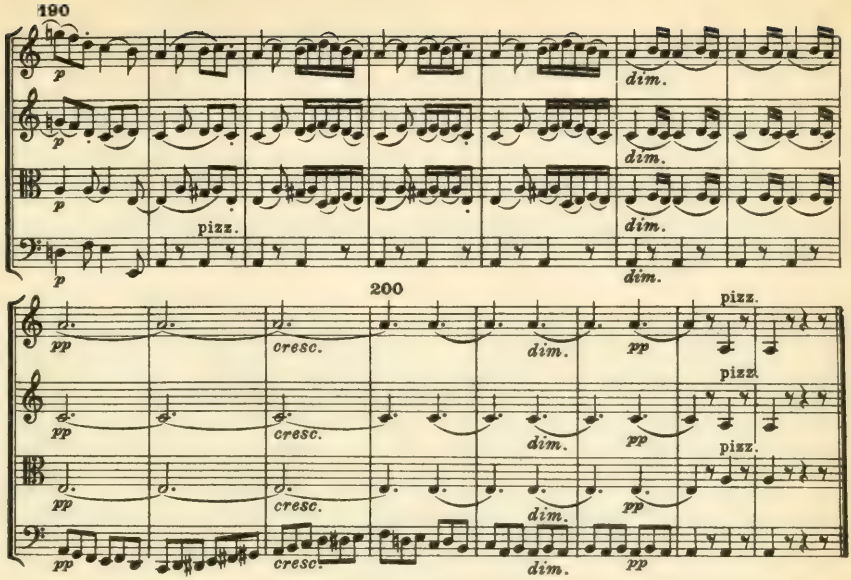

70
arco
cresc.
80
pizz.
90


100
dim.
dol.
sf
dim.
arco
110
cresc.
pizz.
pp
cresc.f
arco

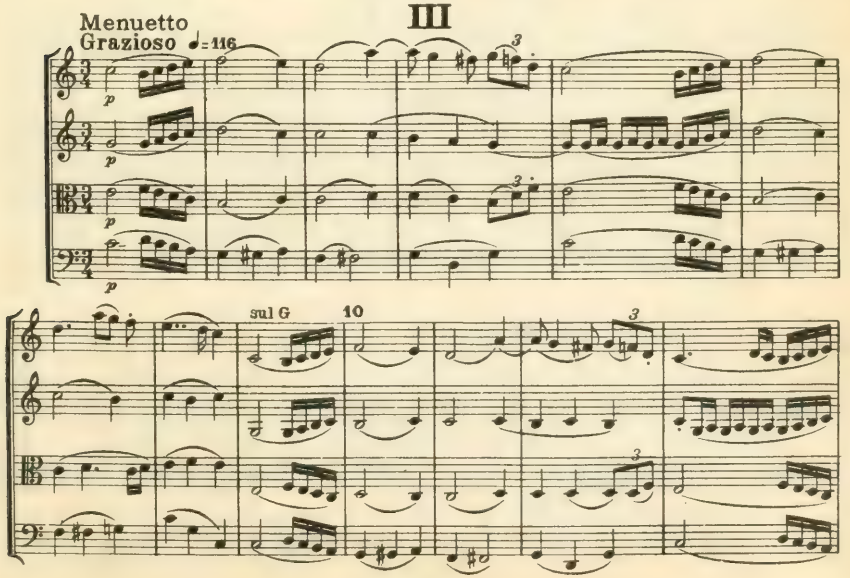

120
dim.
p
cresc.
sfp
pizz.
130
fp
sempre dim.
pp

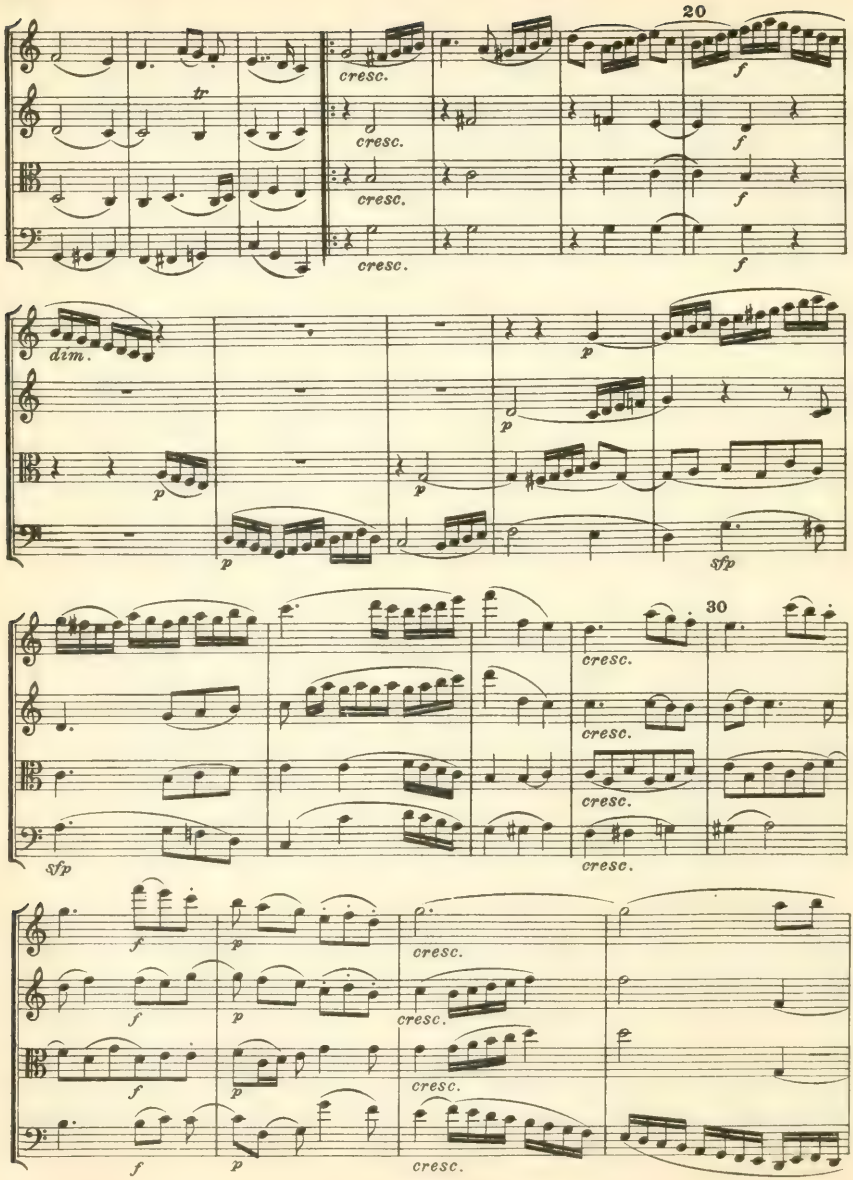

140
150
160
cresc.
arco
pizz.

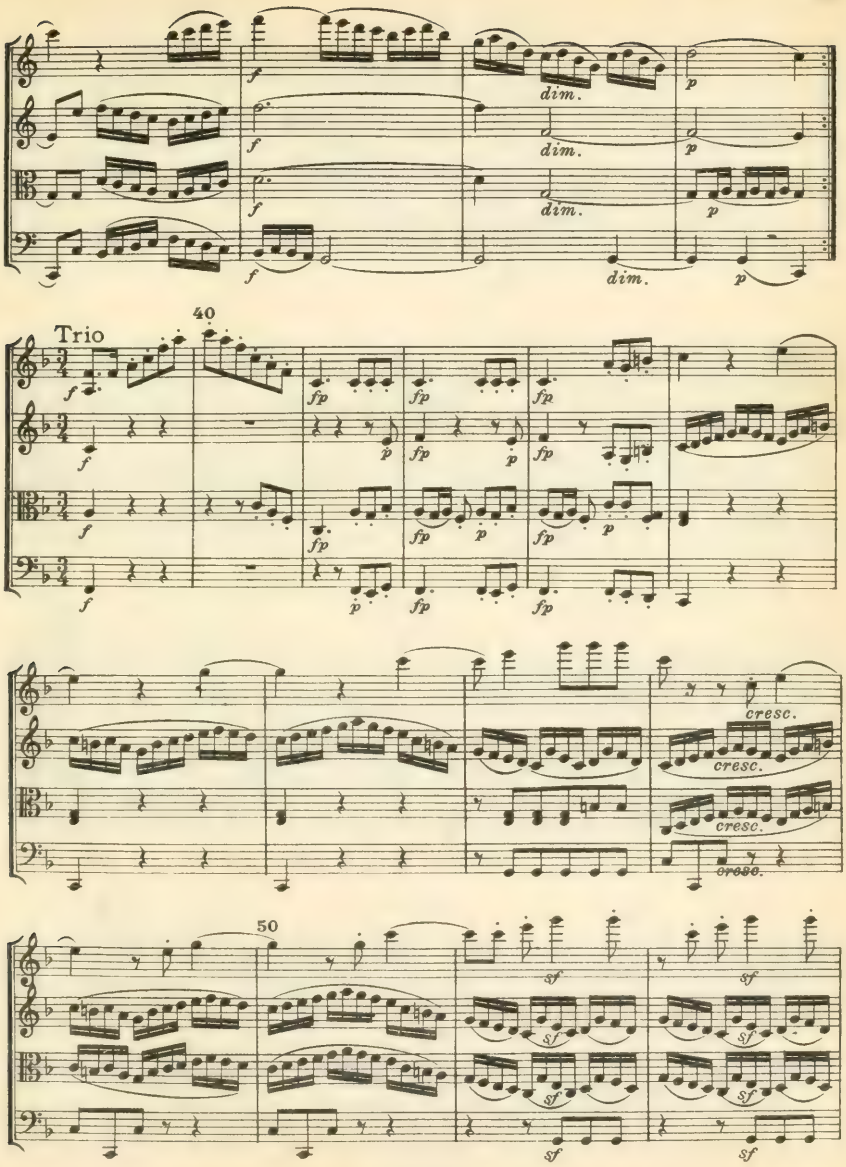

170
fp
sfp
cresc.
p
f
180
sf
arco
cresc.

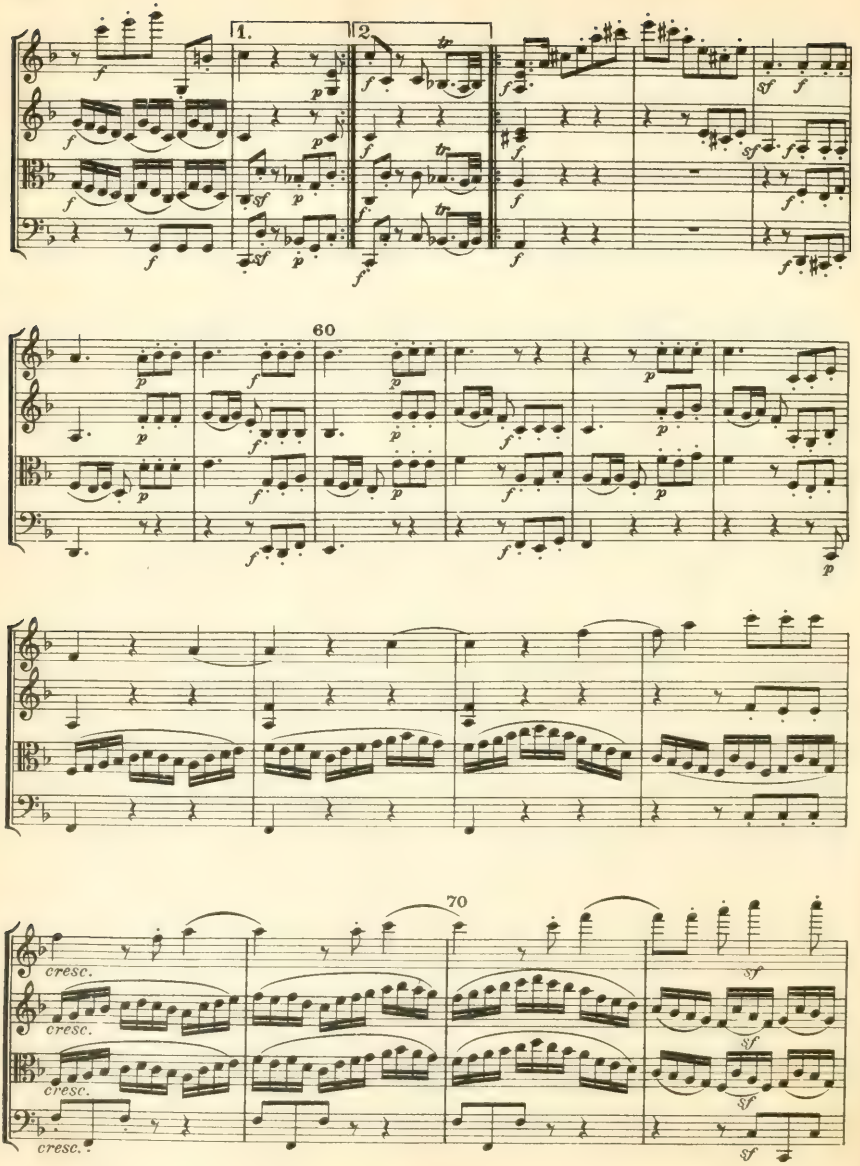

190
p
dim.
pizz.
200
pp
cresc.
dim.
pizz.

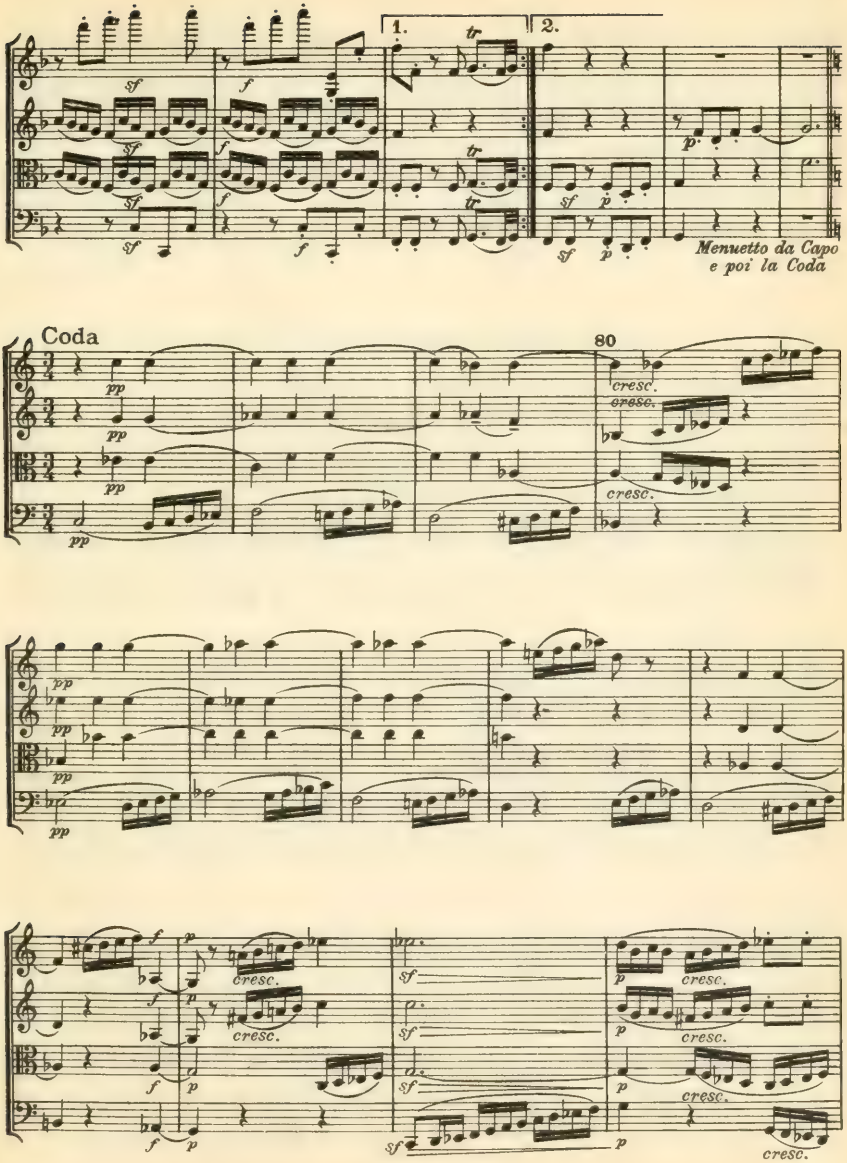
III


Menuetto
Grazioso
♩=116
p
sul G
10


20
tr
cresc.
cresc.
cresc.
cresc.
f
f
f
f
dim.
p
p
p
p
p
sfp
30
cresc.
cresc.
cresc.
cresc.
sfp
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.


dim.
dim.
dim.
dim.
Trio
40
cresc.
cresc.
cresc.
cresc.
50


1.
2
60
70
cresc.
cresc.
cresc.
cresc.


1.
2.
Menuetto da Capo
e poi la Coda
Coda
80
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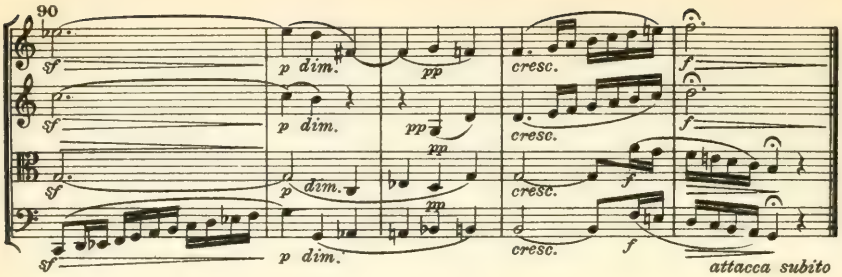
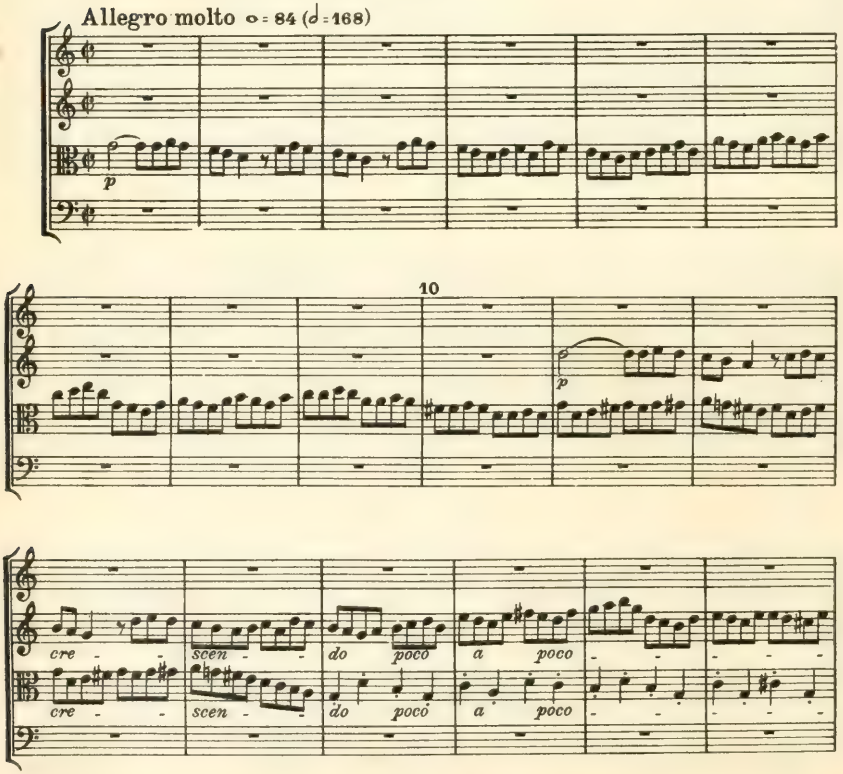

90
sf
p dim.
pp
cresc.
f
attacca subito

IV


Allegro molto ♩= 84 (𝅗𝅥=168)
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10
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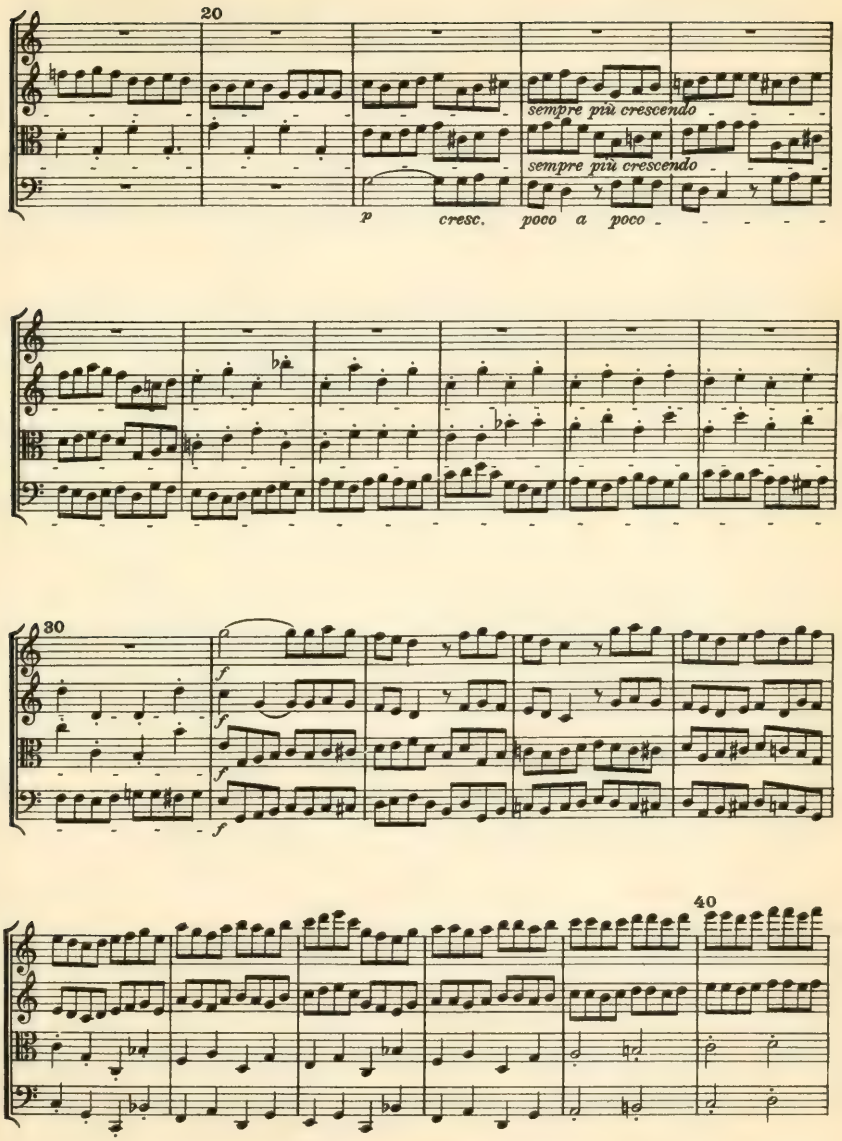
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30
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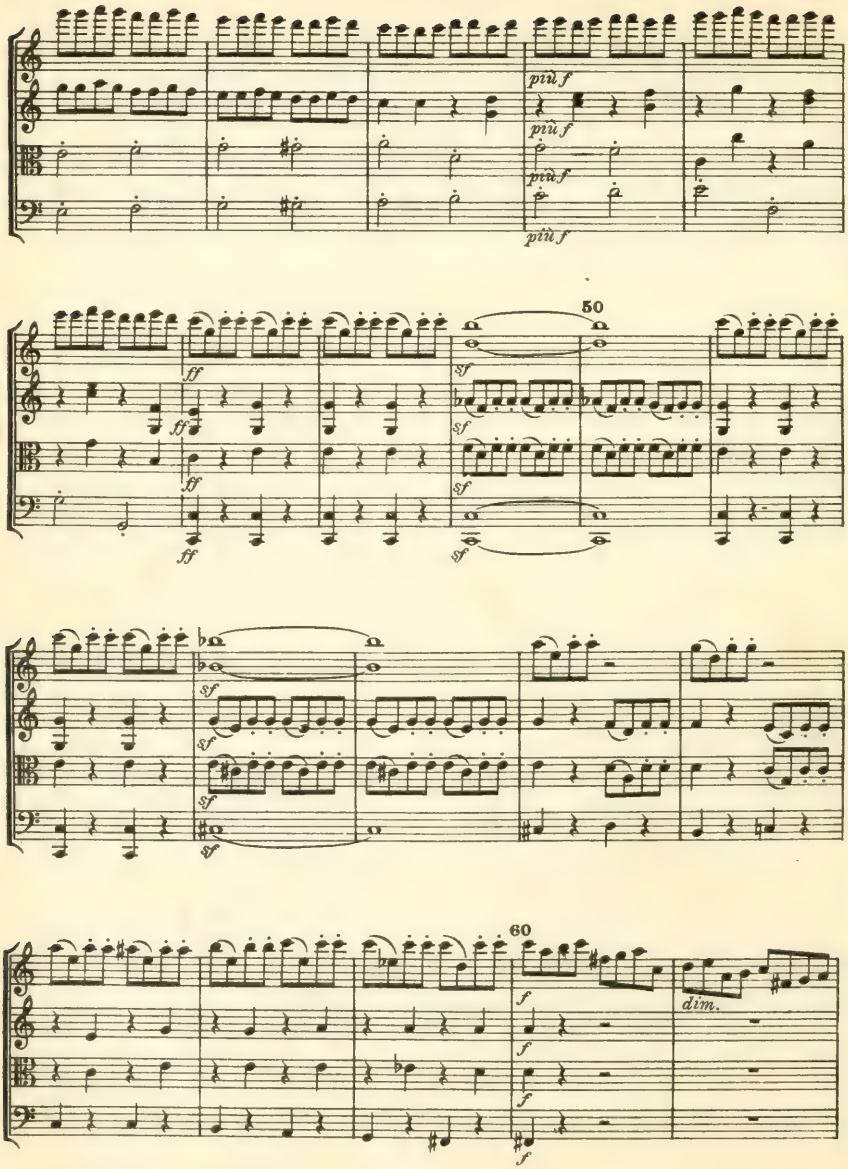
più f
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60
f
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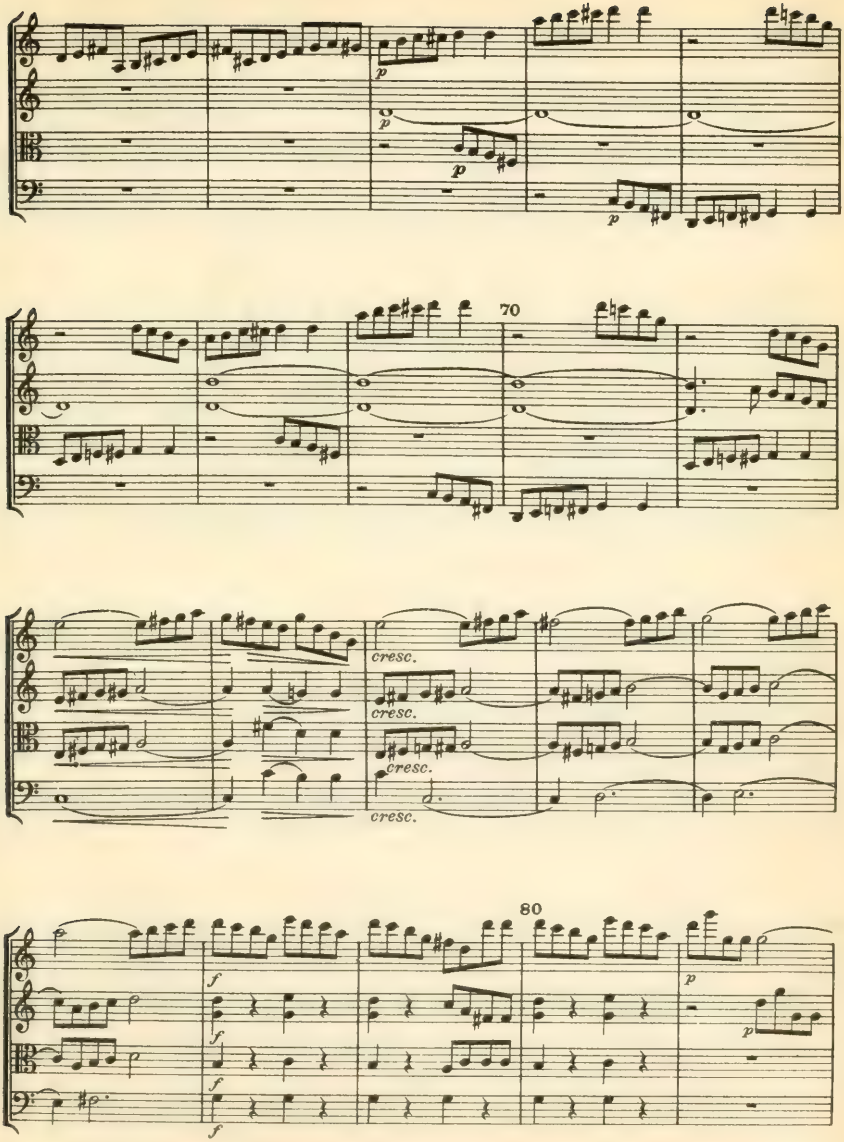
70
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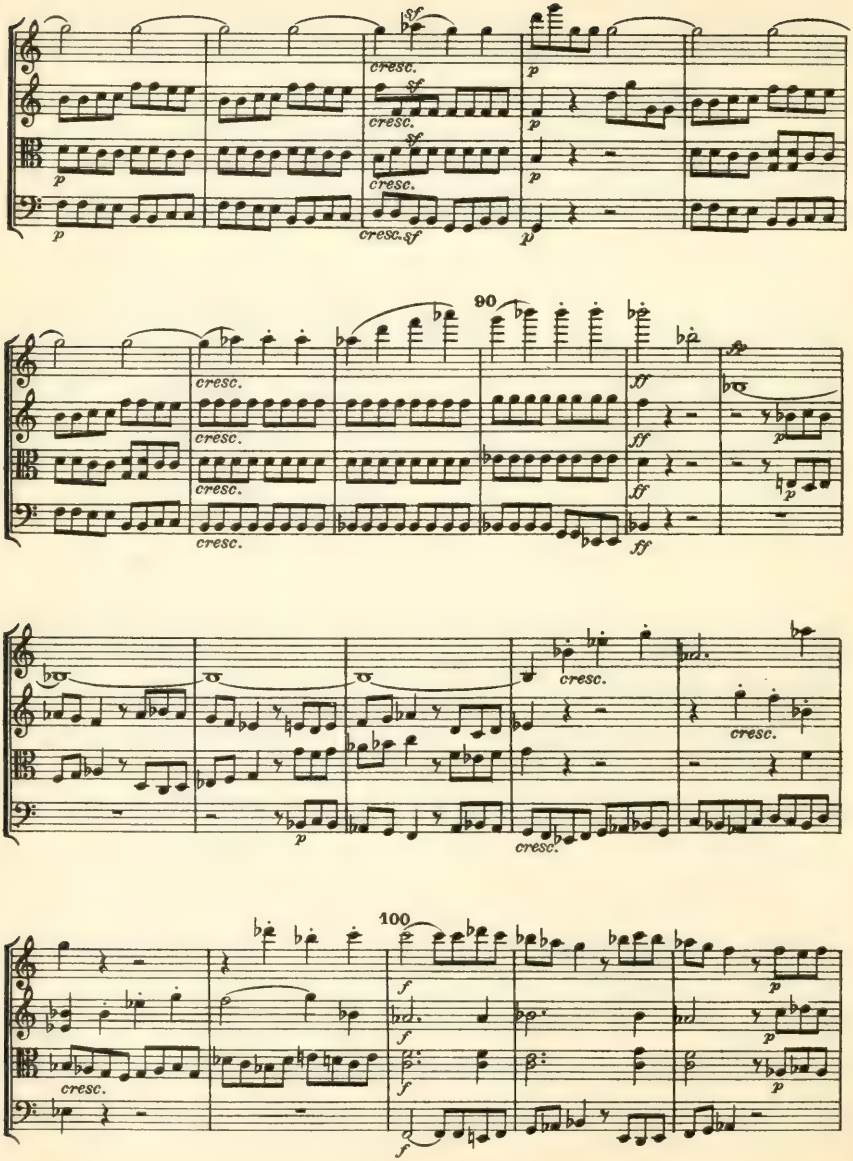
80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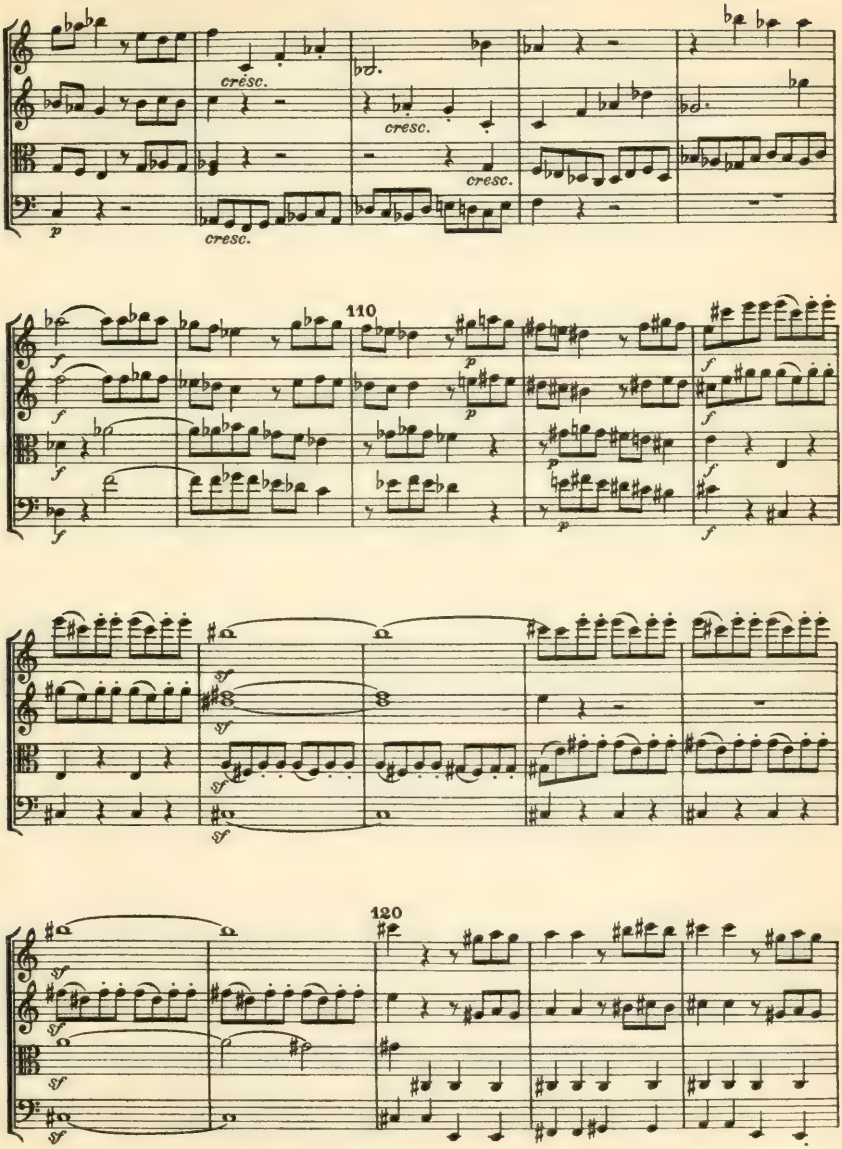
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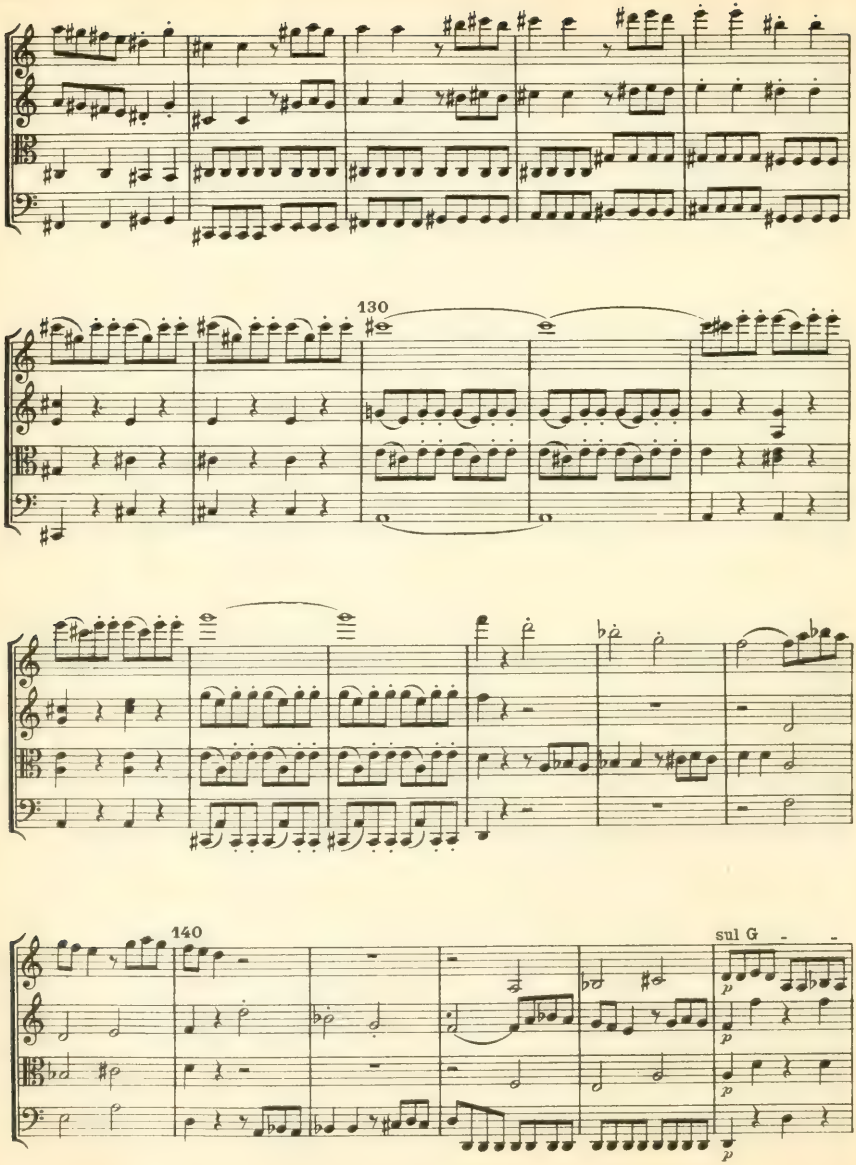
110
120


130
140
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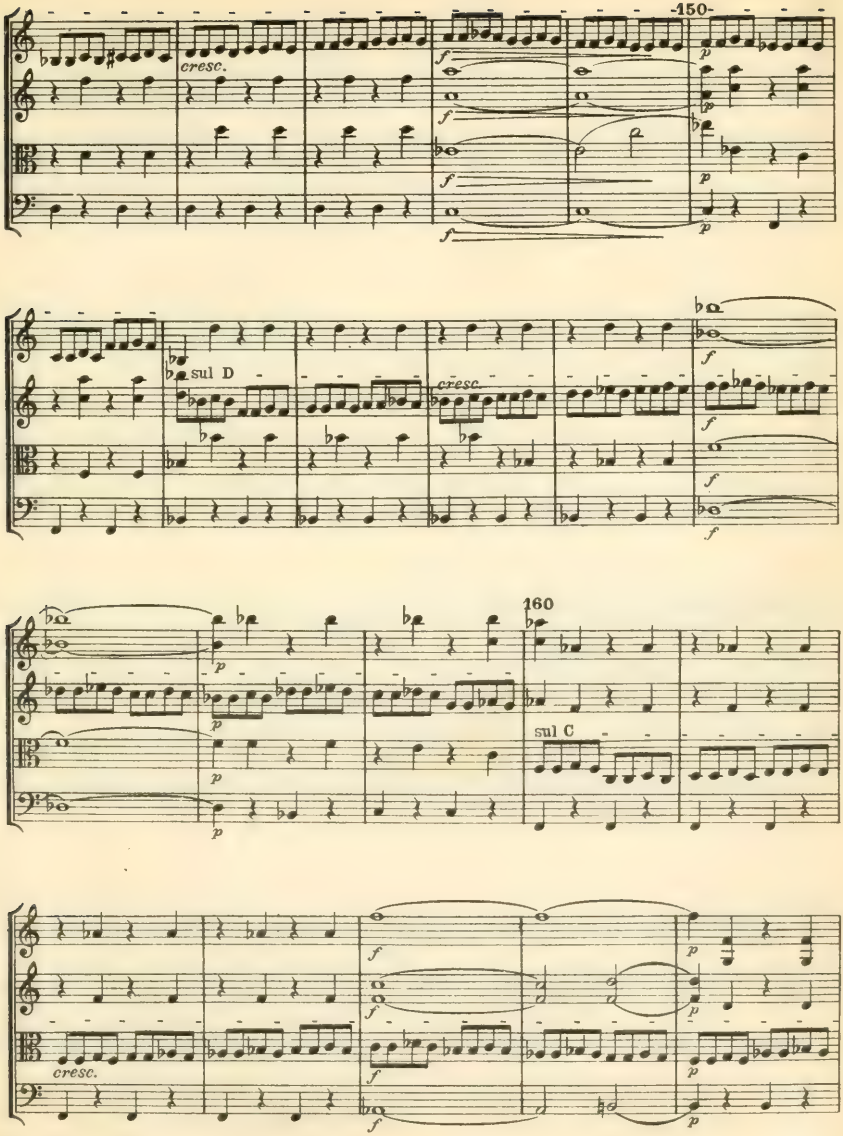
p
p
p


150
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160
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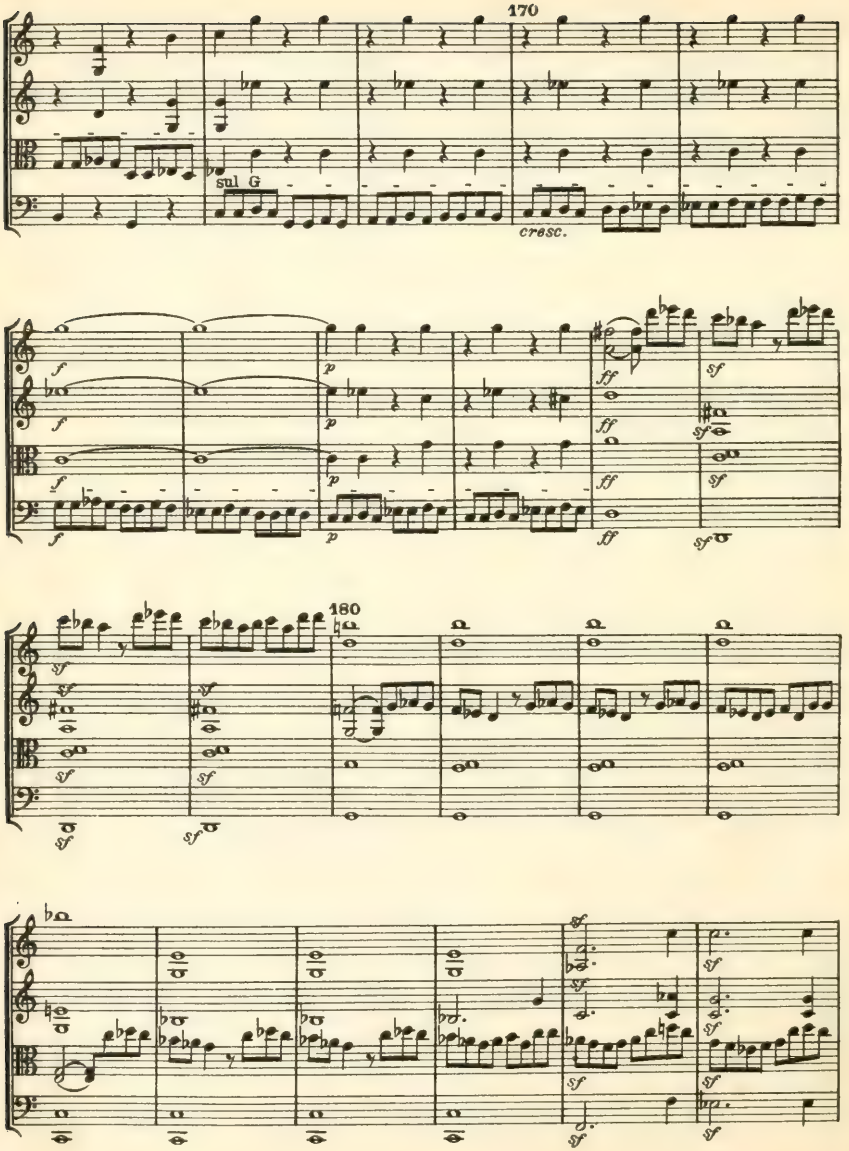
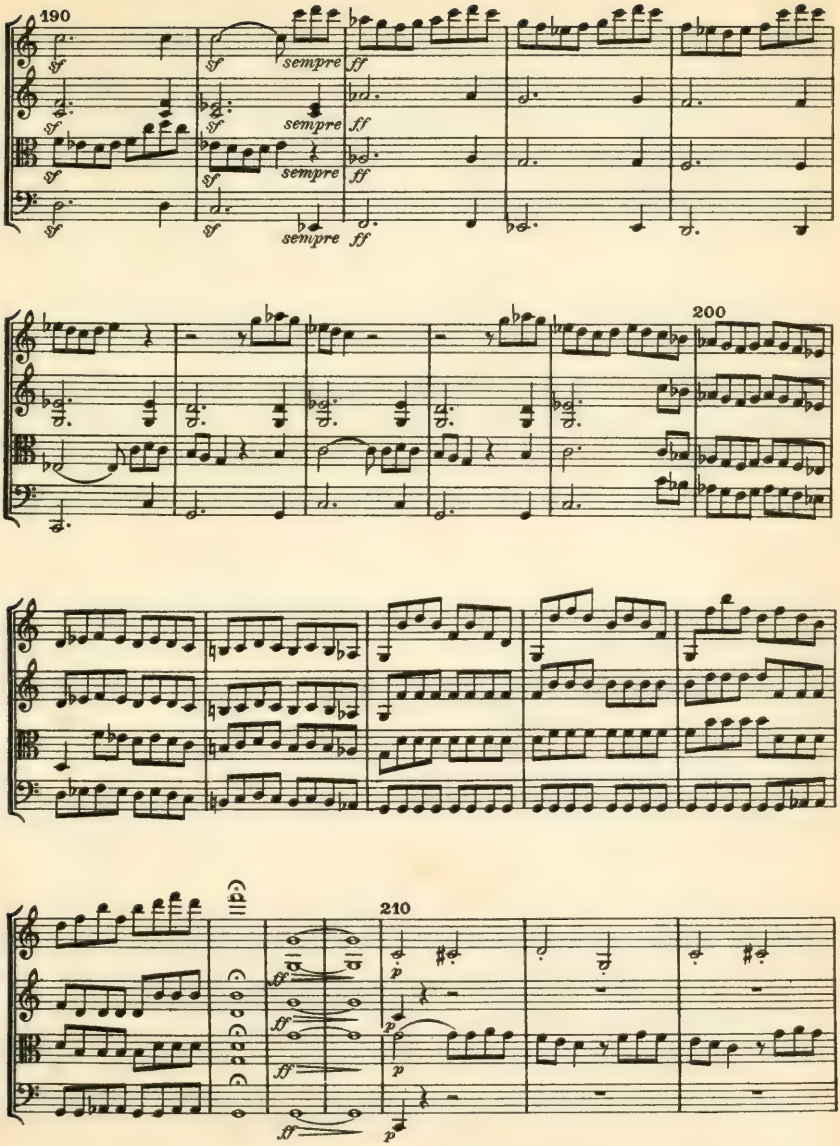

170
sul G
cresc.
180


190
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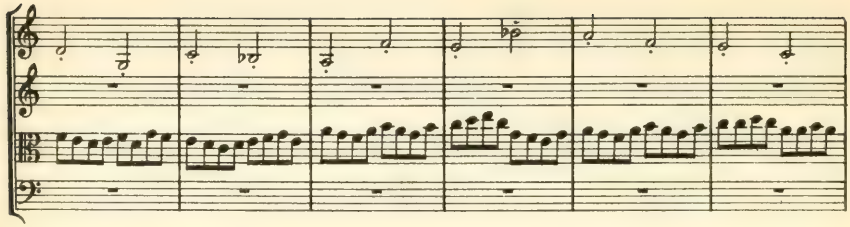
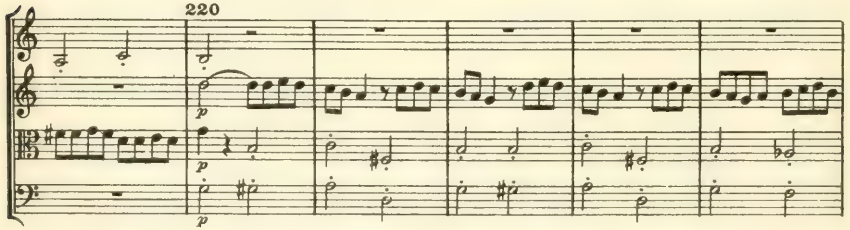
200
210




220
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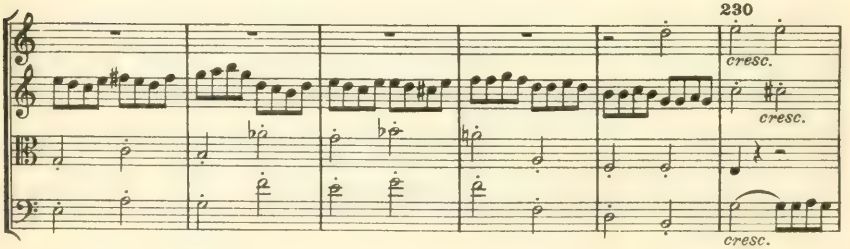
230
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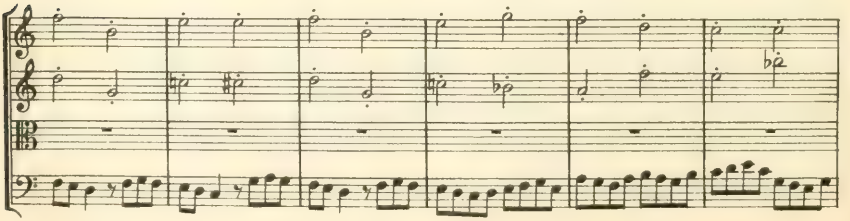

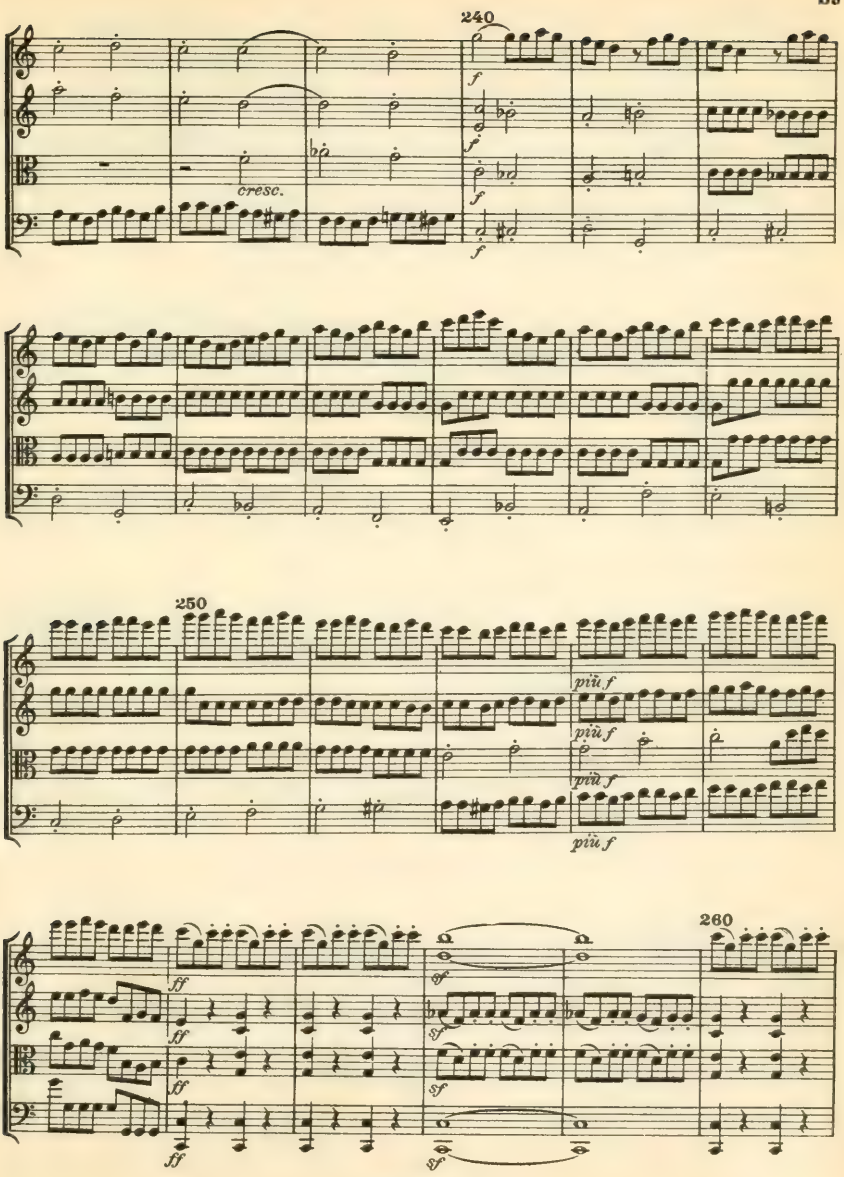
240
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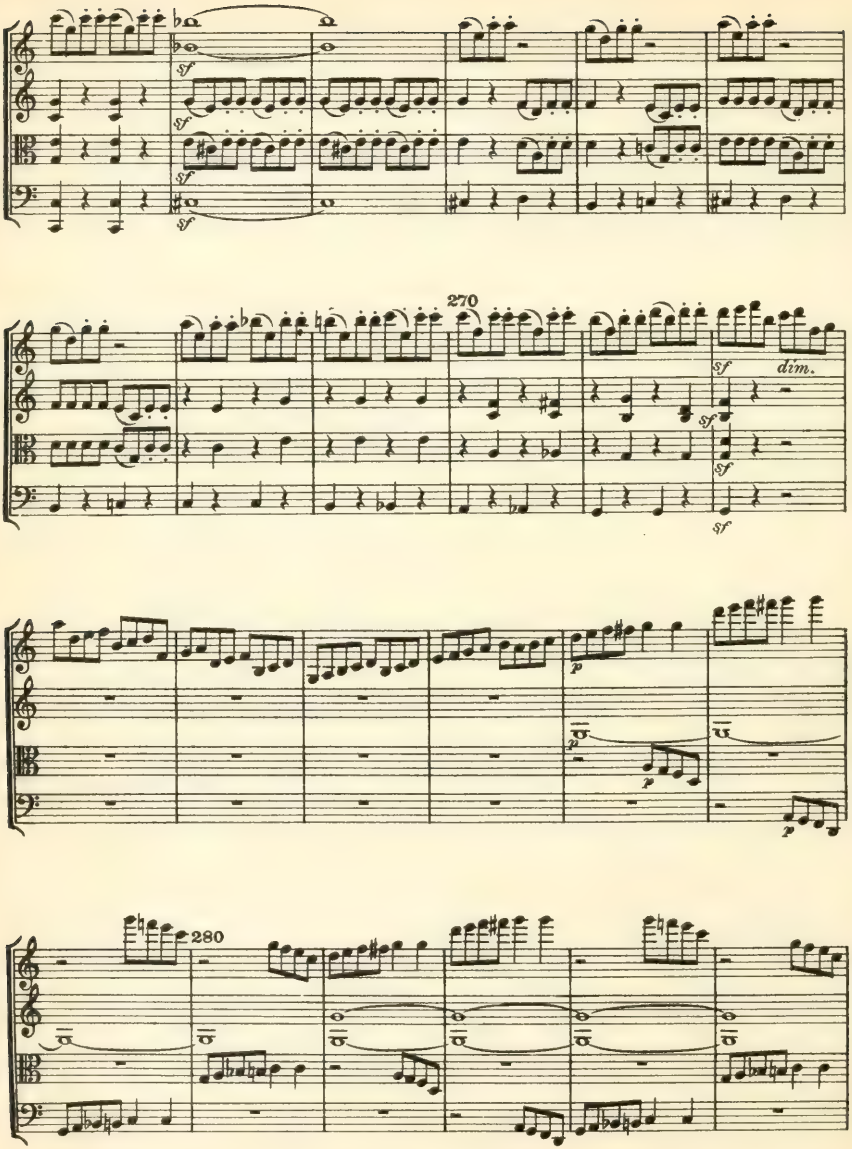
270
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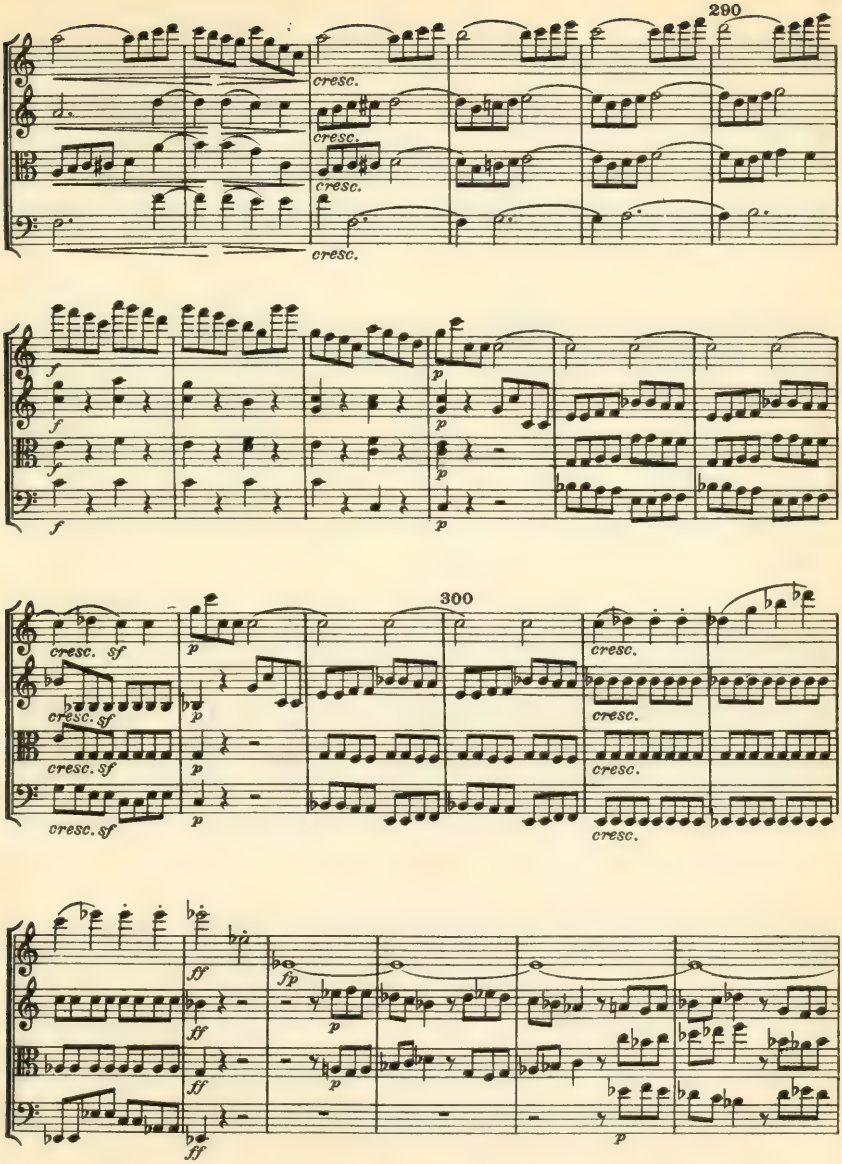
280


290
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300
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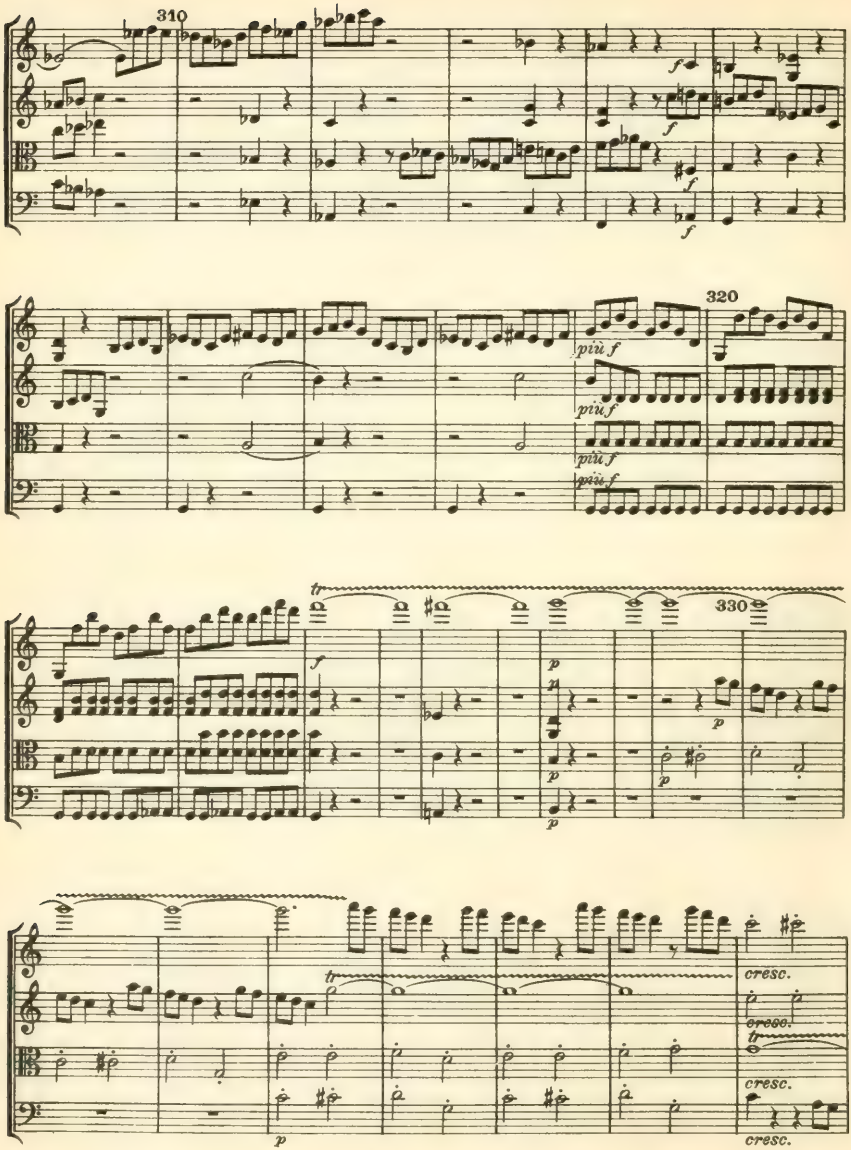
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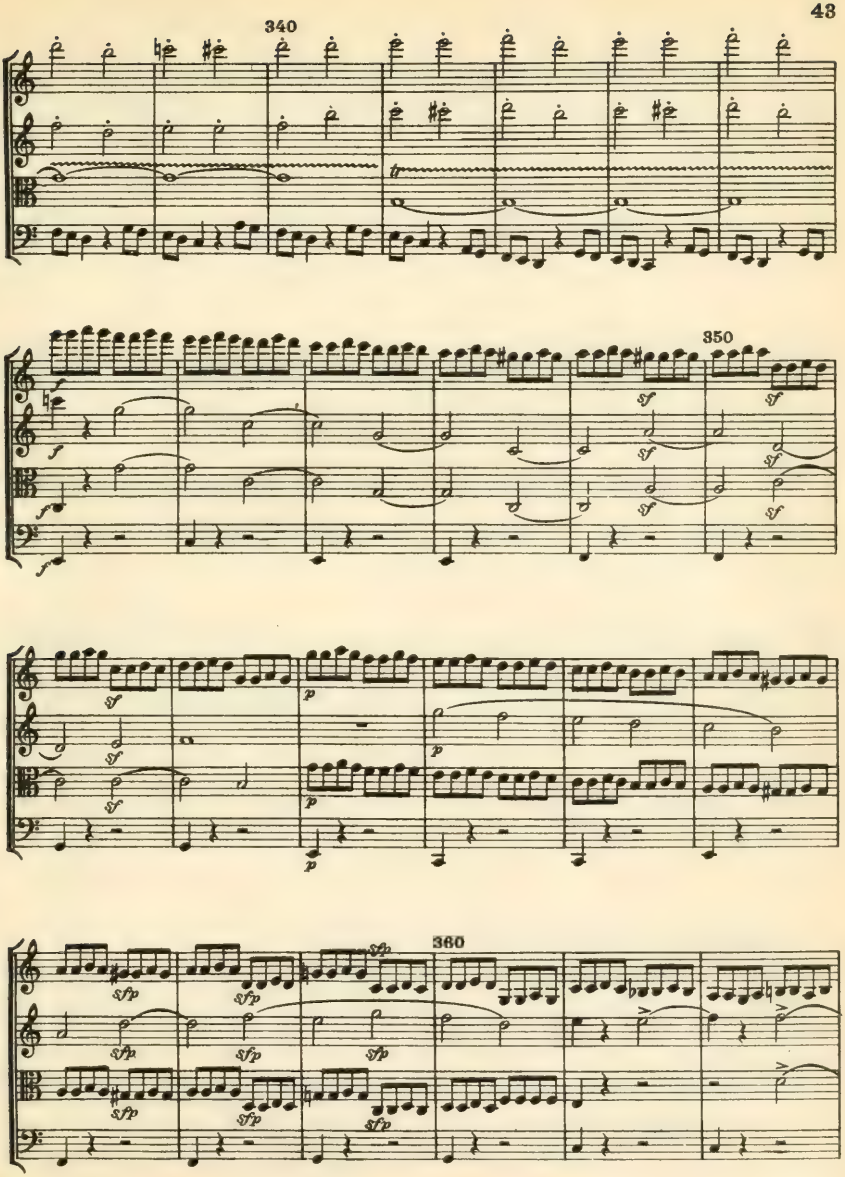
340
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360
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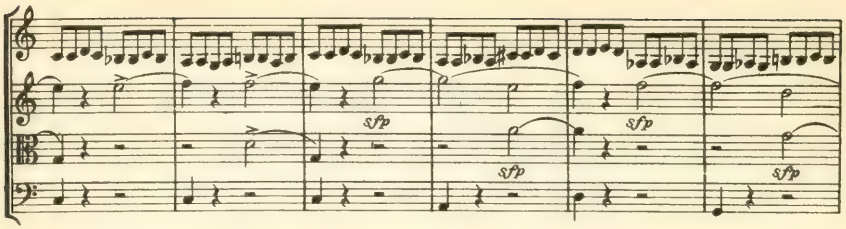
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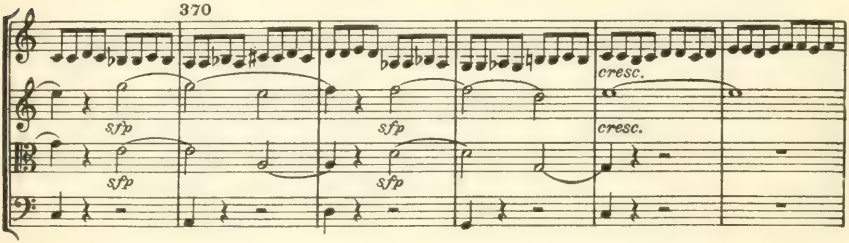
370
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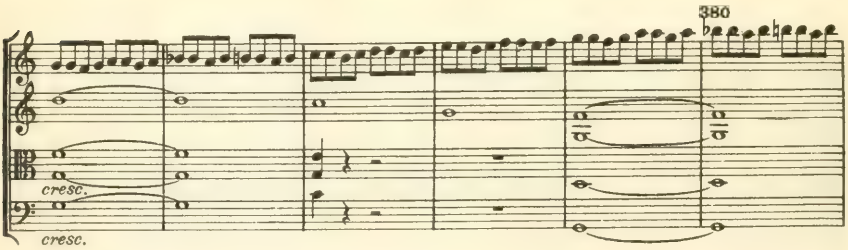
380
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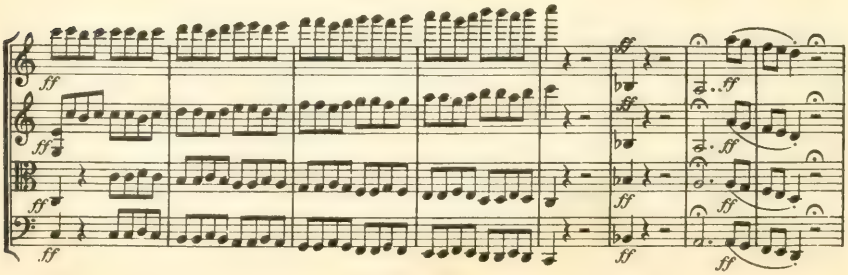
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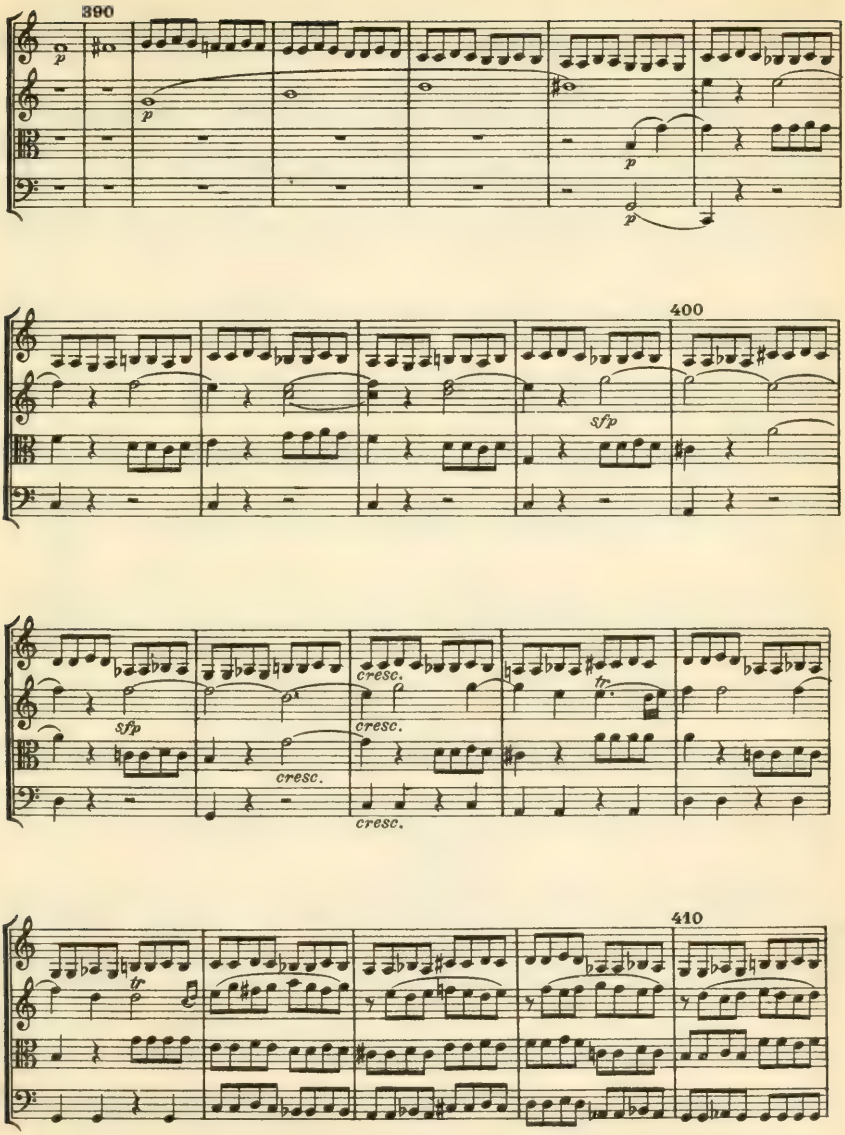
390
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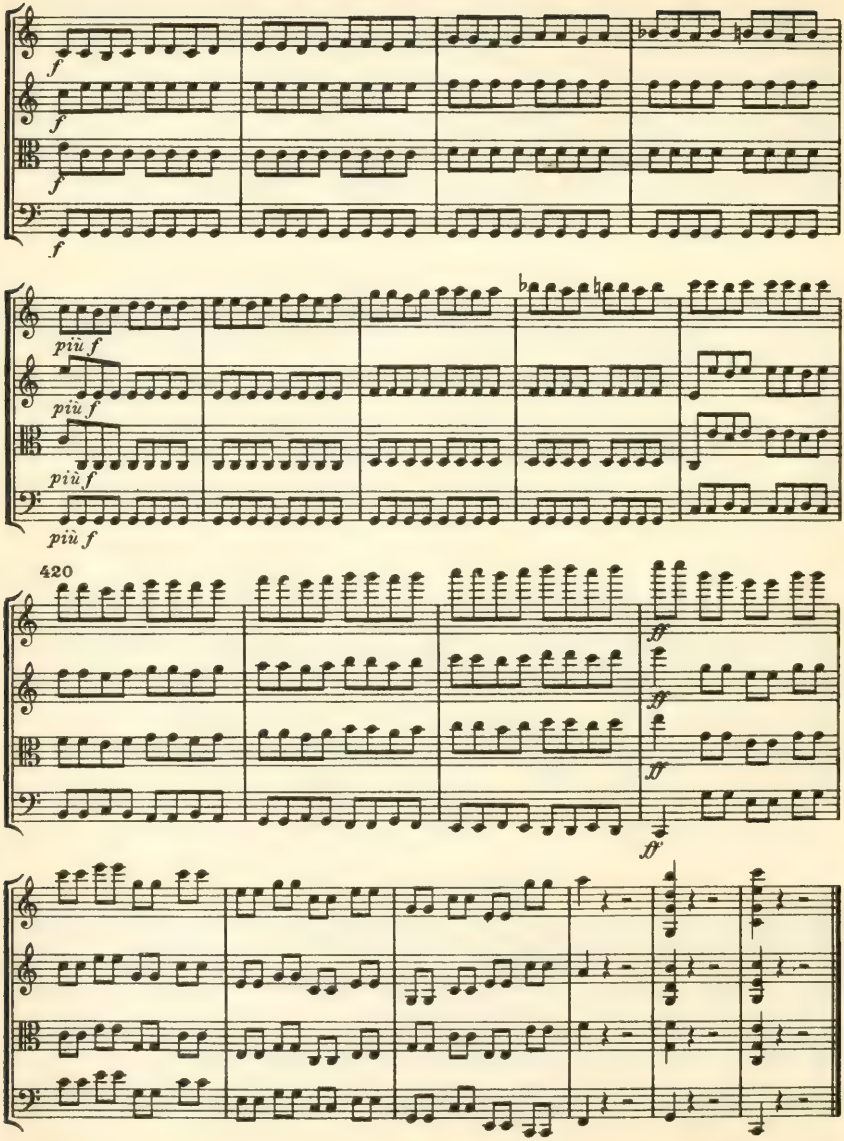
cresc.
cresc.
cresc.
cresc.
tr
tr
410



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Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten von Lobkowitz gewidmet

QUARTETT

No. 10

Es dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 74

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig

22

BEETHOVEN, STREICHQUARTETT, ES-DUR, OP. 74

Beethovens Es-dur-Quartett op. 74, für das sich der Name „Harfenquartett" eingebürgert hat, weil im ersten Satz die einzelnen Instrumente mit arpeggierenden Piccicatis einander mehrfach ablösen, ist im Jahre 1809 unmittelbar nach dem Es-dur-Klavierkonzert und ziemlich gleichzeitig mit den beiden letzten Sätzen der gleichfalls in Es-dur stehenden Klaviersonate op. 81 entstanden. Aus den vorhandenen Skizzen geht nach Gustav Nottebohm, Zweite Beethoveniana (1887) S. 91ff. hervor, daß die vier Sätze in der Folge angefangen und vollendet worden sind, in der sie dann dem Drucke übergeben wurden. In den auf uns gekommenen Skizzen erscheint die Arbeit zum ersten und zweiten Satz schon ziemlich vorgeschritten. Die zum ersten Satz betreffen meistens den zweiten Teil, erreichen aber nicht überall dessen endgültige Fassung, was beim zweiten Satz so ziemlich der Fall ist. In wesentlich anderer Form erscheint in den Skizzen noch das Scherzo. Der aus Variationen bestehende Schlußsatz hatte ursprünglich ein ganz anderes Thema. Noch mitten in der Arbeit sprach Beethoven schon von diesem Quartett in seinem Briefe vom 19. Weinmonat, d. i. September 1809, an die Leipziger Verlagsfirma Breitkopf & Härtel. Das seit April 1909 in der Königl. Bibliothek zu Berlin befindliche Manuskript des fertigen Werkes (das früher der Familie Mendelssohn-Bartholdy gehört hat) trägt die Jahreszahl 1809.

Am 4. Februar 1810 bietet der Komponist dieses Werk den Herren Breitkopf & Härtel nebst anderen Werken für alle Länder, mit Ausnahme von England, an und verlangt, daß es, mit Rücksicht auf den eventuellen englischen Verleger, nicht vor dem 1. September erscheinen solle; erst am 2. Juli aber nahm er die Honorarofferte für jene Werke an und übersandte u. a. auch das Quartett zur Drucklegung mit nochmaliger Betonung, daß diese Werke nicht vor dem 1. September, mit Rücksicht auf den englischen Verleger, herausgegeben werden sollten. Wer dieser gewesen ist, entzieht sich meiner Kenntnis. Am 21. Sommermonat, d. i. August 1810, schreibt dann Beethoven wieder an Breitkopf & Härtel, daß das Violinquartett dem Fürsten Lobkowitz gewidmet werden solle, dessen unmusikalische Titulaturen sie bei einem anderen Werk nachsehen sollten, erinnert daran, daß es zum Umwenden bequem eingerichtet werden solle, und gibt noch Tempobezeichnungen für den zweiten und dritten Satz, sowie einiges über des letzteren Wiederholungen und Rhythmus für die Drucklegung an. Wie sehr er sich um diese gekümmert hat, geht auch aus seinem Briefe vom 15. Herbstmonat, d. i. Oktober 1810, hervor, worin er u. a. schreibt: „Sorgen Sie ja und gehn Sie doch darauf ein, weswegen ich so oft gebeten; schicken Sie ein Probeexemplar, aber auch die Manuskripte; man klagt über die Unrichtigkeit des Stichs, und ich habe bemerkt, daß auch die klärste Schrift gemißdeutet wird."

Am 3. Oktober 1810 zeigten Breitkopf & Härtel in ihrer Allgemeinen musikalischen Zeitung das bevorstehende Erscheinen einer Anzahl Beethovenscher Werke, darunter des Quartetts an; es erschien in Stimmen (vielleicht erst im

Dezember) unter der Verlagsnummer 1609 mit folgendem Titel: Quatuor pour deux Violons, Viola et Violoncelle, composé et dedié à Son Altesse le Prince regnant de Lobkowitz, Duc de Raudnitz, par L. v. Beethoven. Oeuvre 74, à Leipsic chez Breitkopf & Härtel.

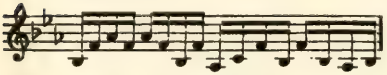
Zwischen Autograph, Original-Ausgabe und späteren Ausgaben finden sich nachstehende

VARIANTEN:

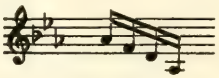
I. In dem Erst-Druck, sowie bei Peters (David und Joachim-Moser) ist der durch Beethovens nachträgliche Metronomisierung des Viertels mit 60 festgesetzte $\frac{4}{4}$ Takt der Einleitung (Poco adagio) mit Unrecht als Alla-Breve ¢ angezeigt, während in den übrigen Ausgaben (Heckel, Holle-Liszt und Krit.-Ausg.) C steht. Im Manuskript ist durch das mit Tinte geschriebene C (wahrscheinlich von fremder Hand) ein leiser Bleistrich gezogen.

II. Achtzehn Takte nach dem Wiederholungszeichen im Allegro (Part. pag. 6, Syst. IV, Takt 2) geben die meisten Ausgaben das erste Viertel der Violoncellostimme mit *G* an; natürlich muß es *F* heißen, wie auch die autographe Partitur deutlich zeigt, und Joachim-Moser haben.

III. Kurz vor Schluß des I. Satzes (Part. 12, III, 1) ist in der Orig.-Ausg., sowie bei Heckel und B. & H. die Viol. I so notiert:



—; das zehnte Sechzehntel muß natürlich, übereinstimmend mit dem Manuskript, wie Holle-Liszt, Litolff, Joachim-Moser richtig haben, ♭ *h* heißen. — Zwei Takte später steht in derselben Stimme bei B. & H. im dritten Viertel:



ein „kritisches Ergebnis", während das Original deutlich

angibt.

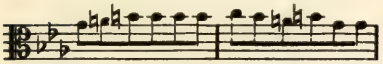
IV. Der neunundvierzigste Takt vor dem Presto (Part. 18, II, 1) ist in der Viol. II mit Ausnahme der kritischen Ausgabe in allen anderen Vorlagen folgendermaßen notiert:

Mit Recht ist nach Dugge die B. & H. sche Schreibweise

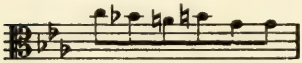
vorzuziehen. Das Original, an dieser Stelle wegen eines kleinen Tintenfleckes nicht ganz deutlich, läßt dennoch mit größerer Wahrscheinlichkeit auf letztere Lesart schließen.

*) Litolff hat hier richtig *g*, ebenso Joachim-Moser; beide Ausgaben haben als 12. Zweiunddreißigstel *d*.

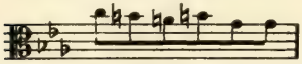
V. Besondere Beachtung verdient sodann Takt 5 im Presto (Part. 20, I, 5). Während nämlich Manuskript, Orig.-Ausg., krit. Ausg., Litolff und Ed. Peters hier die Viola mit



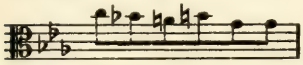
angeben, steht in der Mannheimer Ausgabe (statt der achttaktigen Periode mit Wiederholungszeichen sind dort die 16 Takte ausgestochen) zum ersten Male



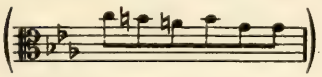
und 8 Takte weiter



Späterhin (Part. 23, IV und 27, III) heißt es immer

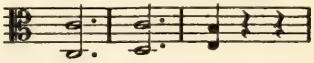


und zwar ist, wie man deutlich erkennen kann, dieses ♭ erst nachträglich hineinkorrigiert. Da nun, wie bereits gesagt, auch im Manuskript kein Auflösungszeichen steht, so scheint Dugge die Abänderung, wie sie Holle-Liszt und Herr Konzertmeister E. Röntgen in seiner Stimmen-Ausgabe eingeführt hat



doch nicht ganz unanfechtbar.

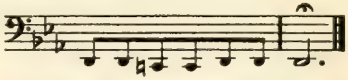
VI. Übereinstimmend mit dem Manuskript geben die Orig.-Ausg., die krit. Ausg., Litolff und Joachim-Moser im Più presto quasi prestissimo den fünfunddreißigsten Takt (Part. 22, III, 11) in der Viola mit *d* an. Es ist zweifellos, daß hier ein Schreibfehler Beethovens vorliegt und daß es wie in der Mannheimer und Holle-Lisztschen Ausgabe



heißen soll. (Vgl. Part. 26, I, 8.)

VII. Hingewiesen sei noch auf die Violoncellostimme im vorletzten Takte des Presto (Part. 30, IV, 5).

In den oben genannten Ausgaben steht in Übereinstimmung mit dem Autograph



In den vor Dugges Revision besorgten Auflagen dieser vorliegenden Partitur jedoch steht ♯ *C*(*is*), eine Schreibweise, welcher meines Erachtens der Vorzug zu geben wäre, wenn nicht im Manuskript deutlich ein ♮ stände.

VIII. Im Schlußsatz (Allegretto con Variazioni) ist 11 Takte vor der Bezeichnung un poco più vivace (Part. 34, I, 2) in allen Nachdruck-Ausgaben die Viol. I so

notiert; Manuskript und Orig.-Ausg. (auch Joachim-Moser) haben

April 1911

Wilh. Altmann

BEETHOVEN, STRING QUARTET, E♭ MAJOR, OP. 74

Beethoven's E flat Quartet op. 74, commonly known as the "Harp" quartet, on account of the pizzicato arpeggio passages in the several strings during the first movement was composed in the year 1809, immediately after the E flat Piano Concerto and about the same time as the last two movements of the Piano Sonata op. 81 in the same key. From the existing sketches, it appears, in Gustave Nottebohm's "Second Beethoveniana" (1887) page 91 etc., that the four movements were commenced and finished in their order, and each sent in turn to the printers. In the drafts which have come down to us the work on the first and second movements would seem to be slightly in advance of this. Those for the first movement relate chiefly to the second part of it, but do not attain the ultimate and complete form as is generally the case in the second movement. The Scherzo appears in the sketches in a different guise, while the theme of the variations for the last movement was originally of quite another character. In the midst of his work upon the Quartet, Beethoven wrote about it to the firm of Breitkopf & Härtel in a letter dated September 1809. The manuscript of the finished work, which formerly belonged to the Mendelssohn-Bartholdy family, but which was transferred to the State Library in Berlin since April 1909 is also dated 1809.

On Feb. 4th 1810 the composer offered the Quartet along with some other works to Breitkopf & Härtel for all countries except England, on the condition that, with regard to the ultimate English publisher, the Quartet should not appear before September the first. Beethoven did not receive the fee for these works however until July 2nd and sent the Quartet amongst other things to be published, again with the proviso that these works were not to appear as regards the English publisher before Sep. 1st. Who the latter was I cannot say. In August 1810 Beethoven wrote again to Breitkopf & Härtel, saying that the Violin Quartet was to be dedicated to Prince Lobkowitz, adding some extra marks as regards tempi for the second and third movements, and giving some instructions as to rhythm and repeats for the purposes of printing. How particular he was about the latter is proved by his letter of October 1810, in which he says amongst other things:–"Agree to what I have so frequently requested; send the manuscript back with the proofs. Complaints are made as to the inaccuracy of the printing, and I have noticed that even the clearest writing is misconstrued."

On Oct. 3rd 1810 Breitkopf & Härtel announced the coming appearance of a number of Beethoven's works in their Allgemeine musikalische Zeitung and included this Quartet in the announcement. The parts appeared (probably not before December) with the publication number 1609 and the following title:–Quatuor pour deux Violons, Viola et Violoncelle, composé et dedié à Son Altesse le Prince regnant de Lobkowitz, Duc de Raudnitz, par L. v. Beethoven. Oeuvre 74, à Leipsic chez Breitkopf & Härtel.

Between the Autograph copy, original and later editions are to be found the following

DIFFERENT READINGS:

I. In the first edition, and in that of Peters (David and Joachim-Moser) the $\frac{4}{4}$ time, clearly indicated by Beethoven's subsequent metronome mark $\text{♩} = 60$, in the Introduction (Poco Adagio) is wrongly set down Alla-Breve 𝄵, whilst the other editions (Heckel, Holle-Liszt and the Krit.-Ausg.) give $\frac{4}{4}\,\mathbf{C}$.

The mark $\mathbf{C}$ written in ink in the manuscript and apparently by a different hand is crossed through lightly in pencil.

II. Eighteen bars after the repeat in the Allegro (Score, page 6, brace 4, bar 2) most editions give *G* for the first crotchet in the Cello part; it must of course be *F*, as is clearly shown in the autograph score and by Joachim-Moser.

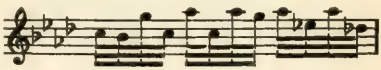
III. Shortly before the close of the first movement (Score 12, III, 1). The Viol. I part is written thus in the original edition, also in Heckel's and that of B. & H.:

The tenth semiquaver must naturally be B♭ as given correctly in the M.S. and by Holle-Liszt, Litolff, Joachim-Moser.—Two bars later on the third beat in the same Viol. part B. & H. give the notes

the result of editing, whilst the passage in the original is clearly.

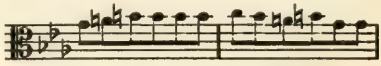
IV. In the 49th bar before the Presto (Score 18, II, I) the 2nd Viol. part, in all editions save the Krit.-Ausg., is written thus:

Following Dugge, the B. & H. mode is preferable

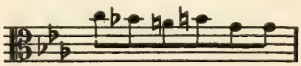


The original copy at this point is not quite clear owing to a little spot of ink, but the latter reading is in all probability correct.

V. Bar 5 in the Presto (Score 20, I, 5) deserves special attention. The M.S. original edition, Krit.-Ausg. Litolff & Peters all write the following for the Viola,

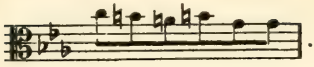


but in the Mannheim Edition (the 16 bar phrase being written out in full and not divided into two 8 bar periods with repeat) we find for the first time the following,

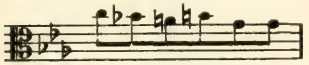


*) Litolff and Joachim-Moser write *G* here, which is correct; both editions give *D*♮ for the last note of the bar.

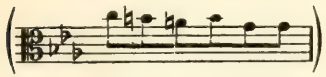
and 8 bars further on



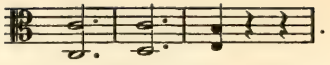
Later (Score 23, IV and 27, III) it is always



and it is clear that this ♭ was only corrected subsequently. As, therefore, no contradiction sign occurs in the M.S. the alteration does not appear to Dugge completely incontestable, though introduced by Holle-Liszt and Konzertmeister E. Röntgen in his edition of the parts.

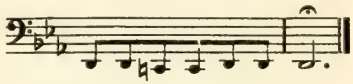


VI. Tallying with the M.S., the original edition, the Krit.-Ausg. Litolff and Joachim-Moser give *D* to the Viola in the 35th bar of the Più presto quasi prestissimo (Score 22, III, 11). Doubtless Beethoven made a slip here and the notes should read, as in the Mannheim and Holle-Liszt Edition



(Cf. Score 26, I, 8.)

VII. Attention must be called to the Cello in the last bar but one of the Presto (Score 30, IV, 5). In the above-named editions, tallying with the autograph copy stands written



but in Dugge's revision of the score we find *C♯*, which in my opinion would be preferable, but for the fact that a ♮ is clearly marked in the M.S.

VIII. In the final movement (Allegretto con Variazioni), eleven bars before the words Un poco più vivace (Score 34, 1, 2) the 1st Violin is written thus in all later editions;

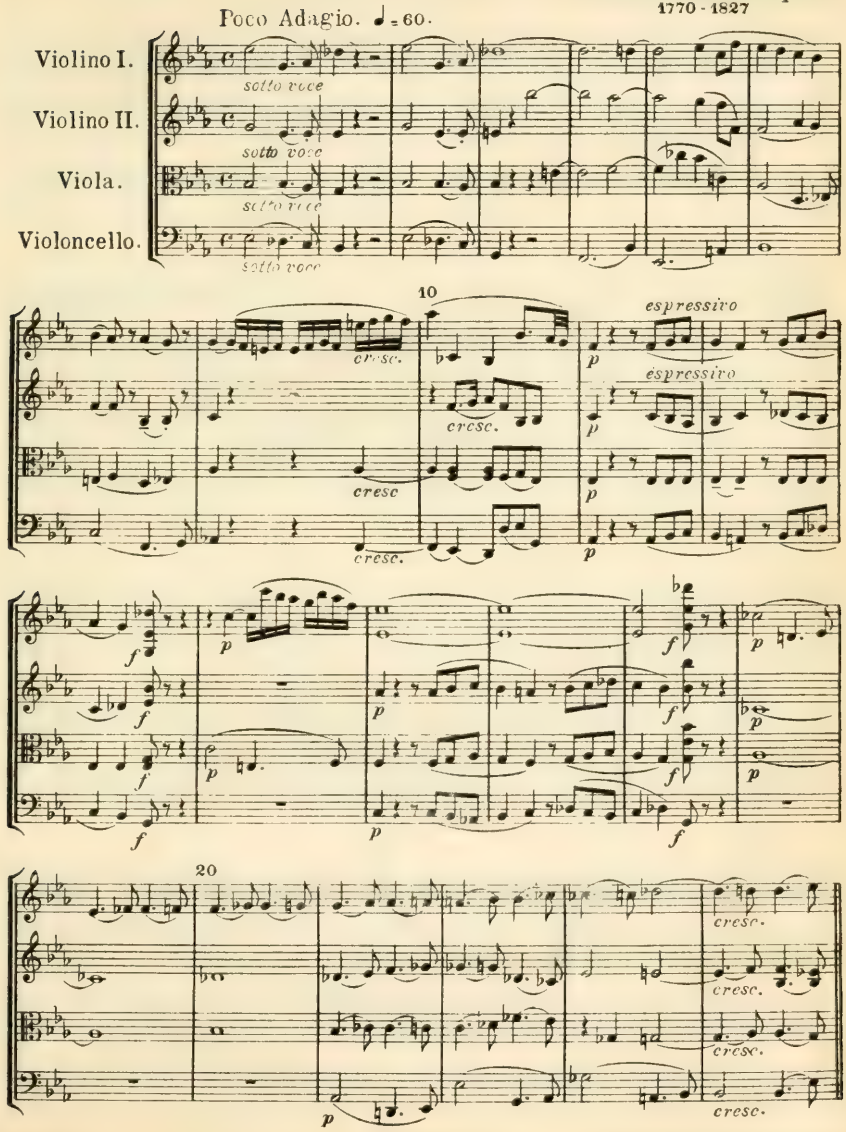
the M.S. original edition (and also Joachim-Moser) however give

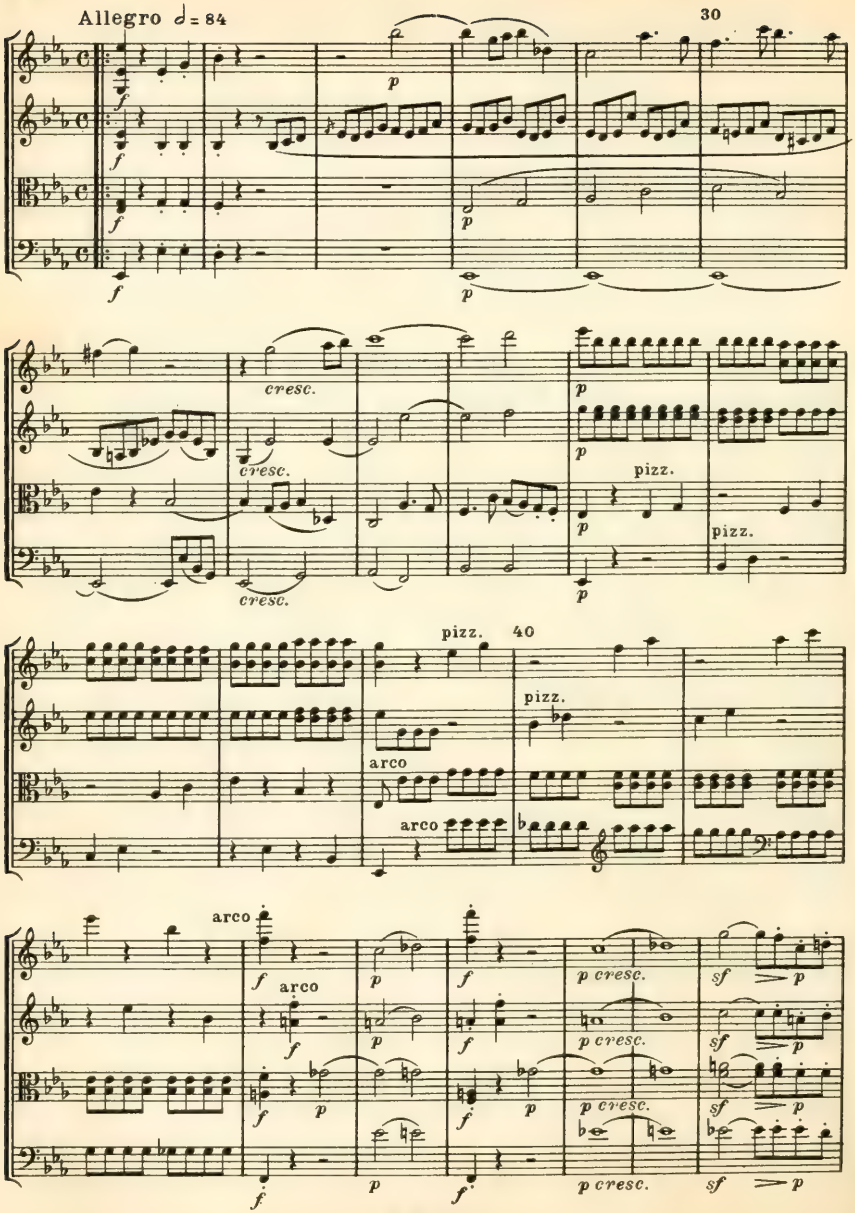
April 1911

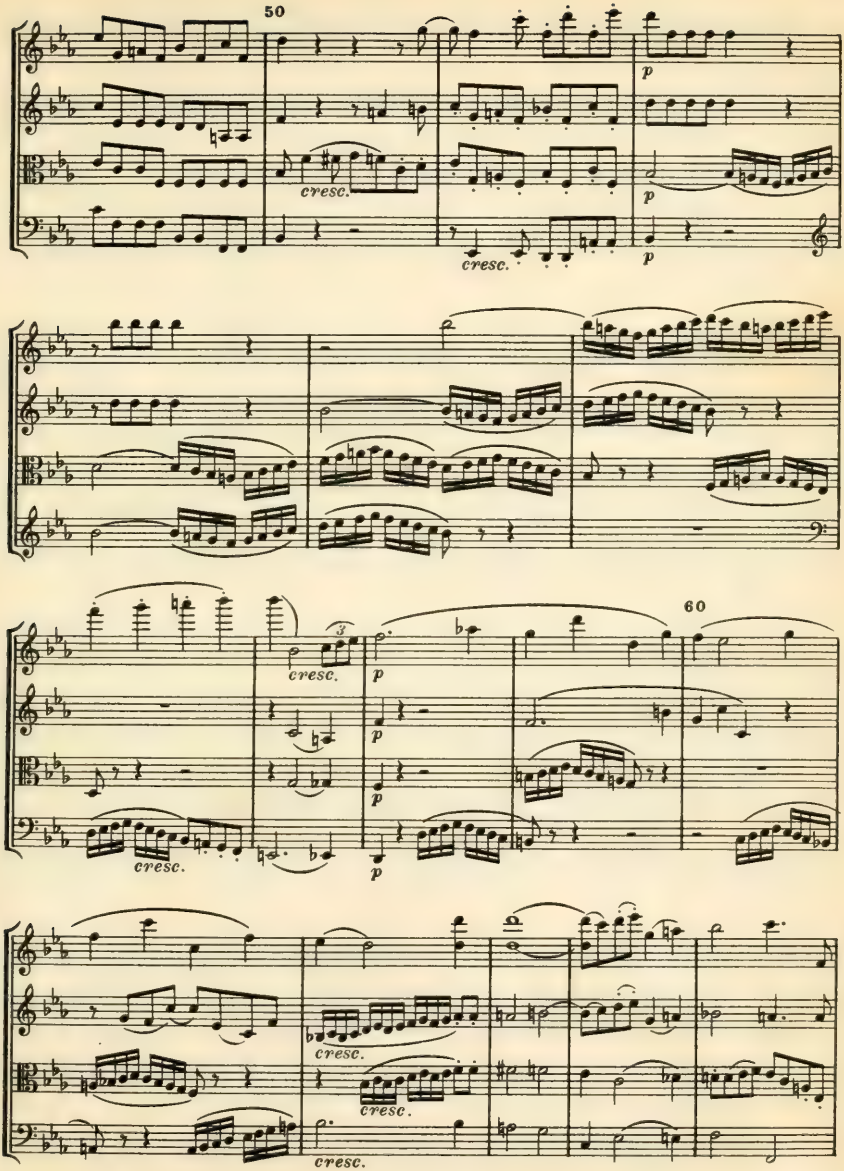
Wilh. Altmann

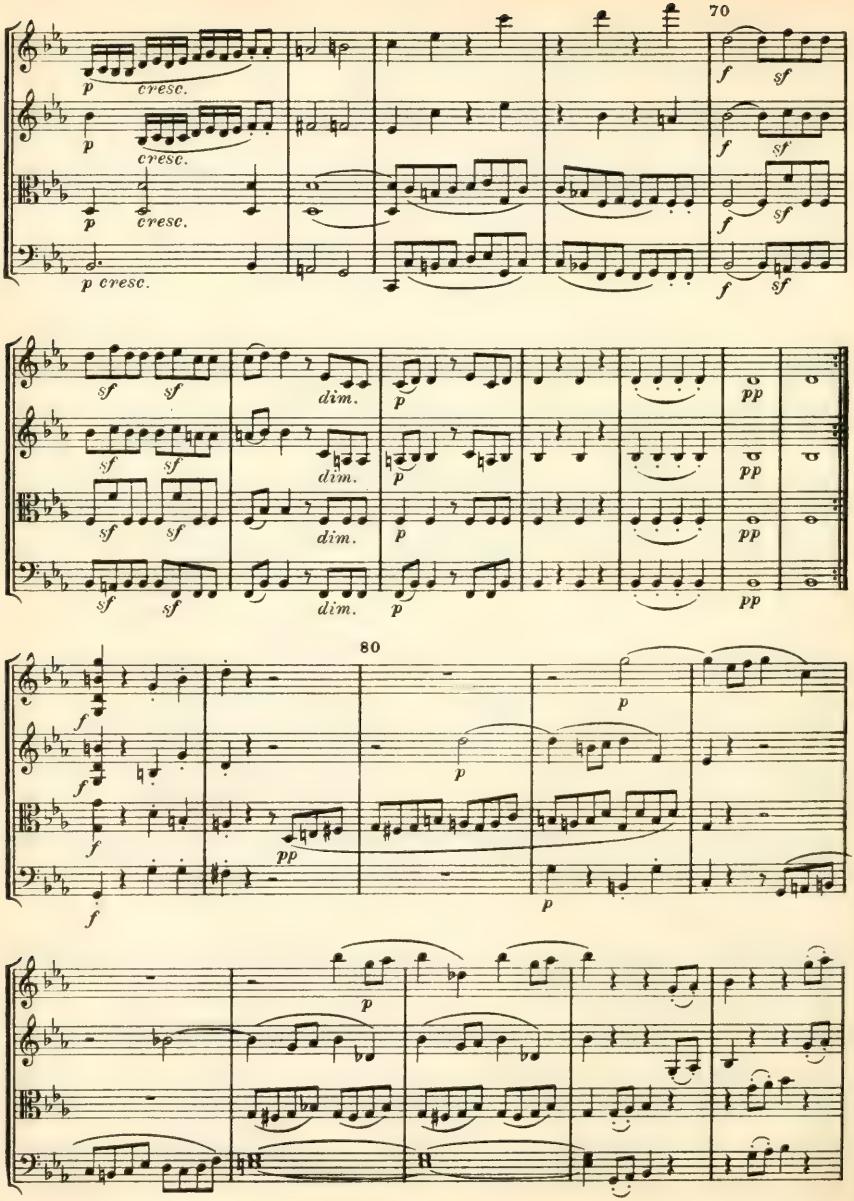
Quartett No 10.

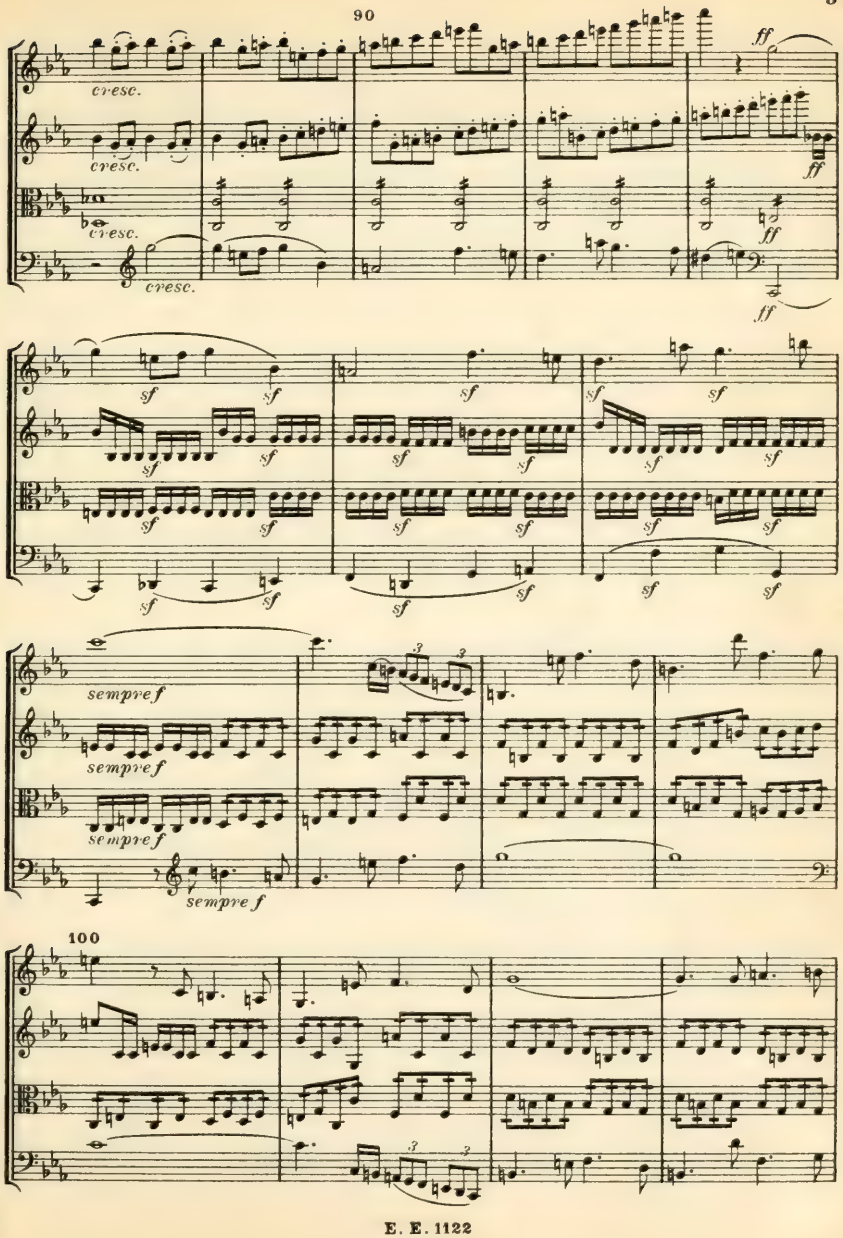
L. van Beethoven, Op. 74.
1770 - 1827

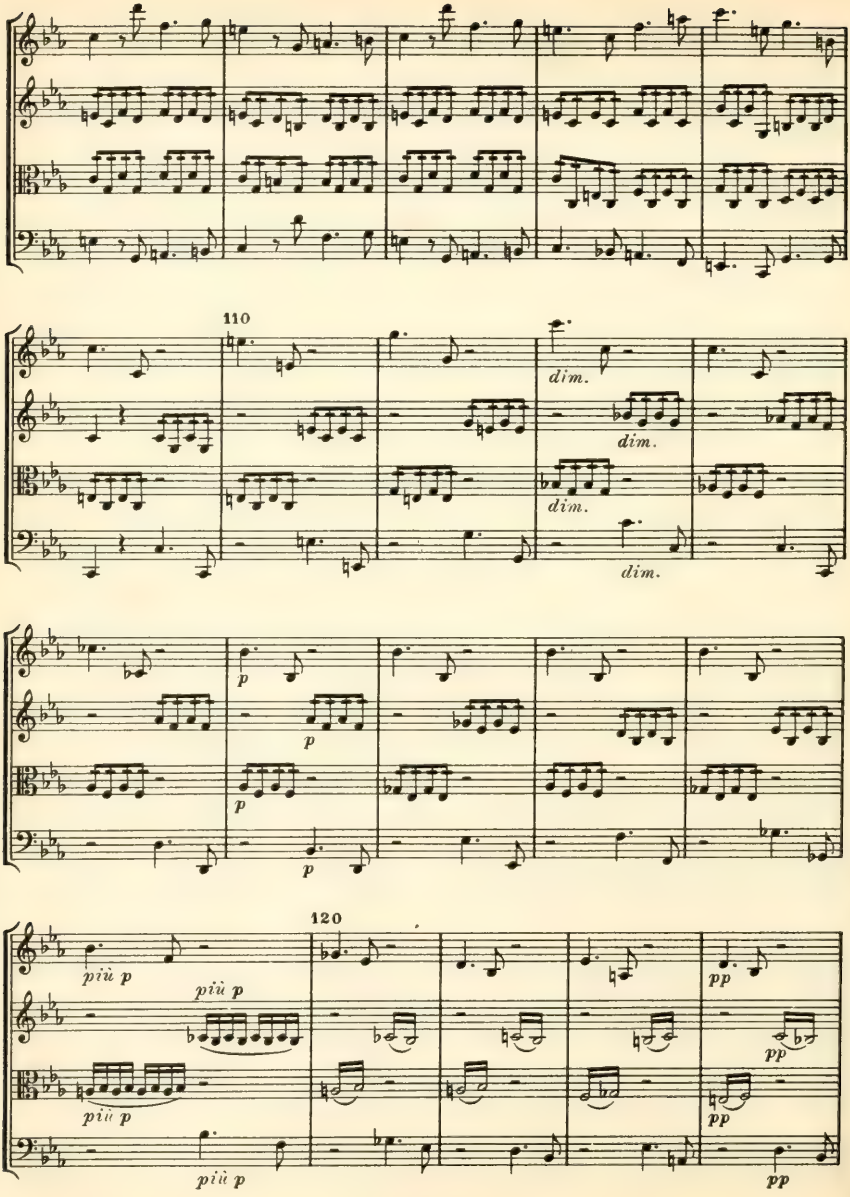


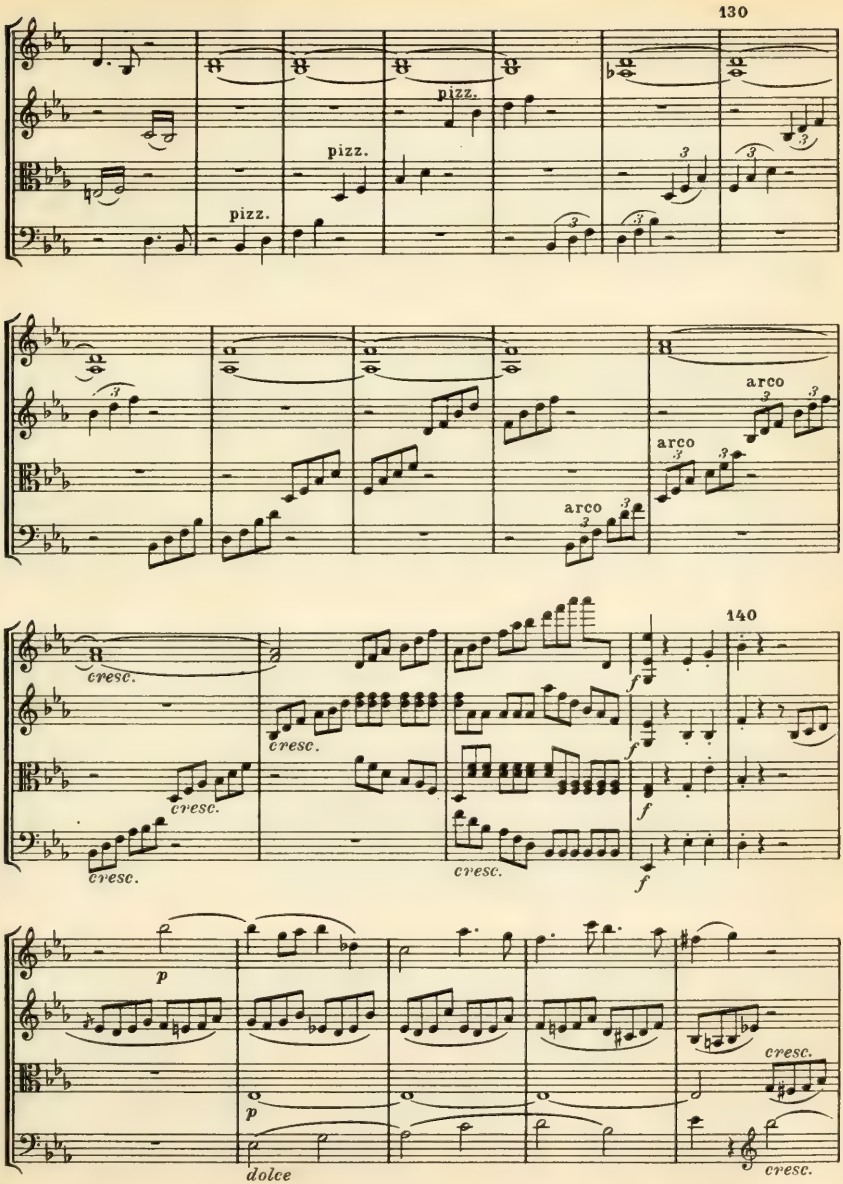

Allegro ♩= 84
30
cresc.
pizz.
40
arco
p cresc.
sf

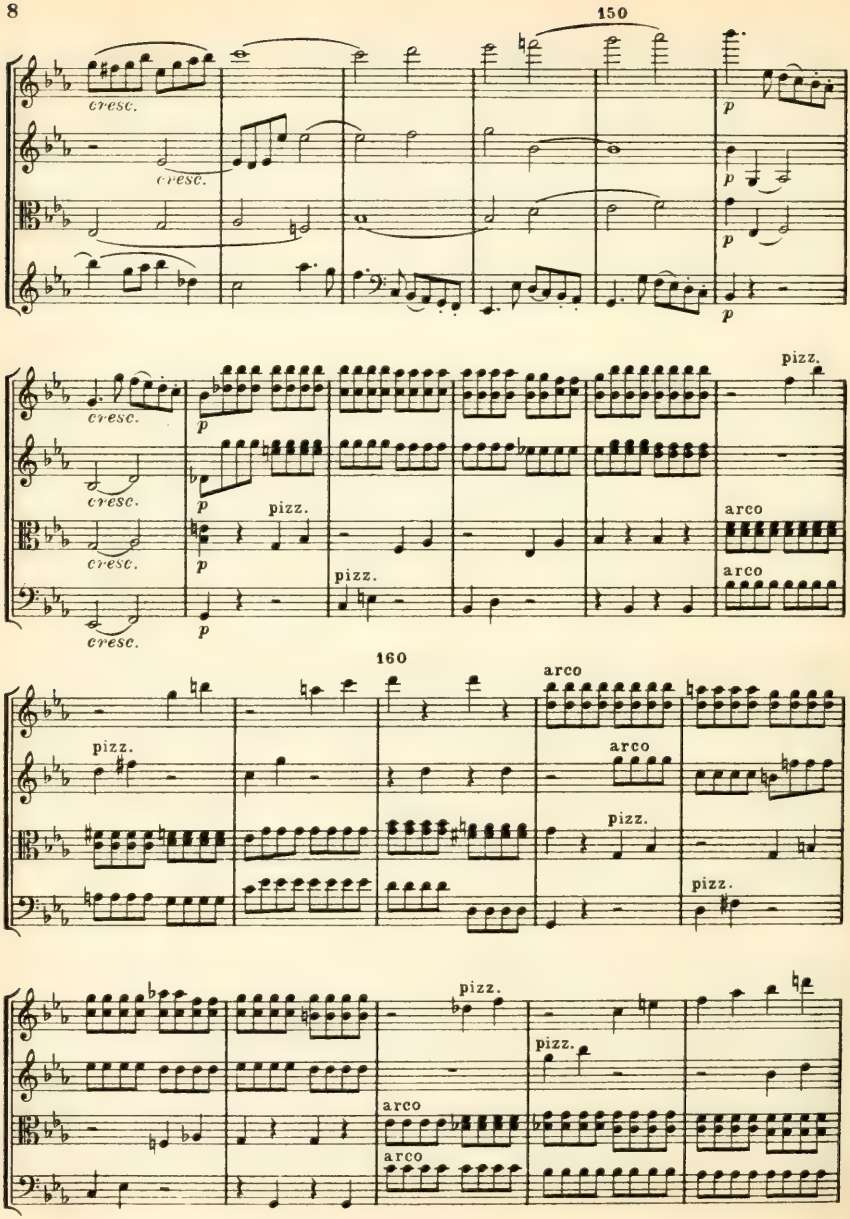

50
cresc.
p
cresc.
p
60
cresc.
p
p
p
cresc.
cresc.
cresc.
cresc.

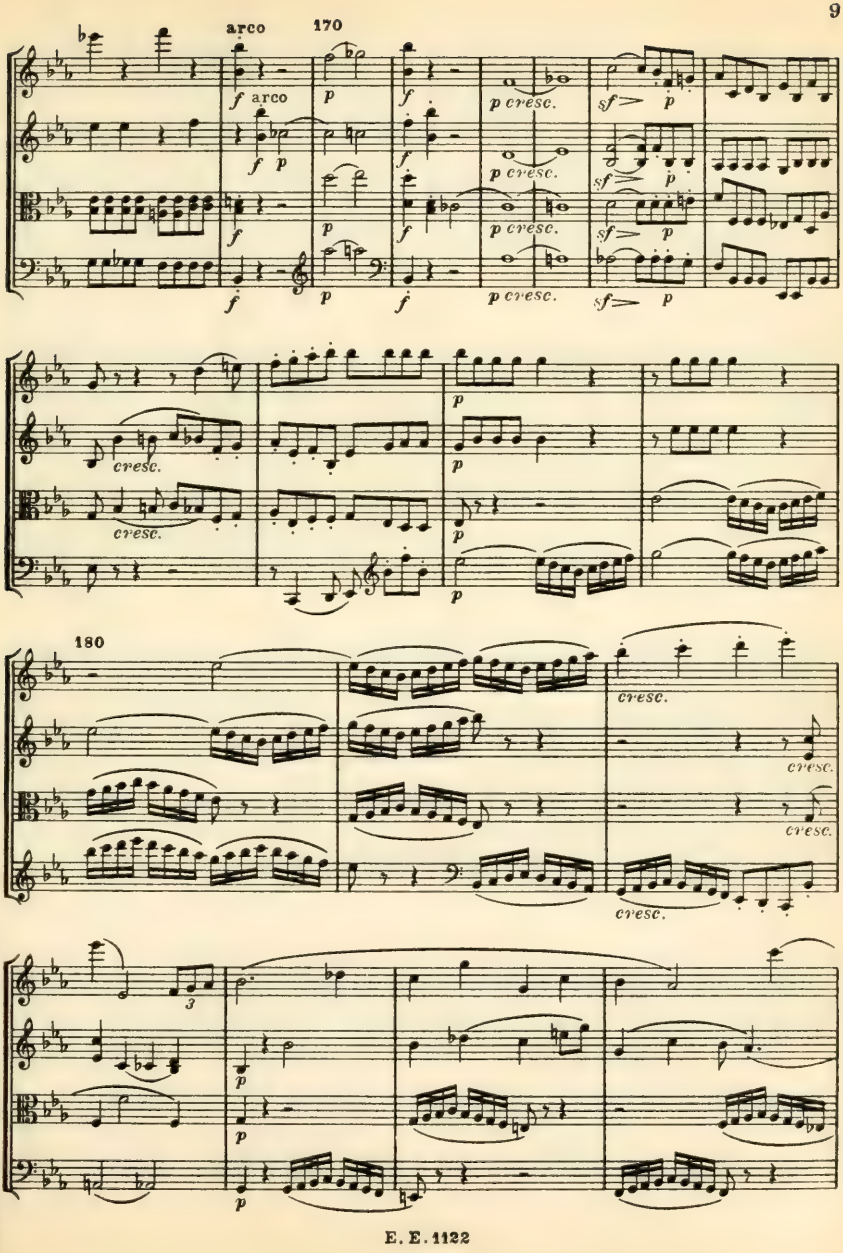

70
p cresc.
f sf
dim.
pp
80
pp

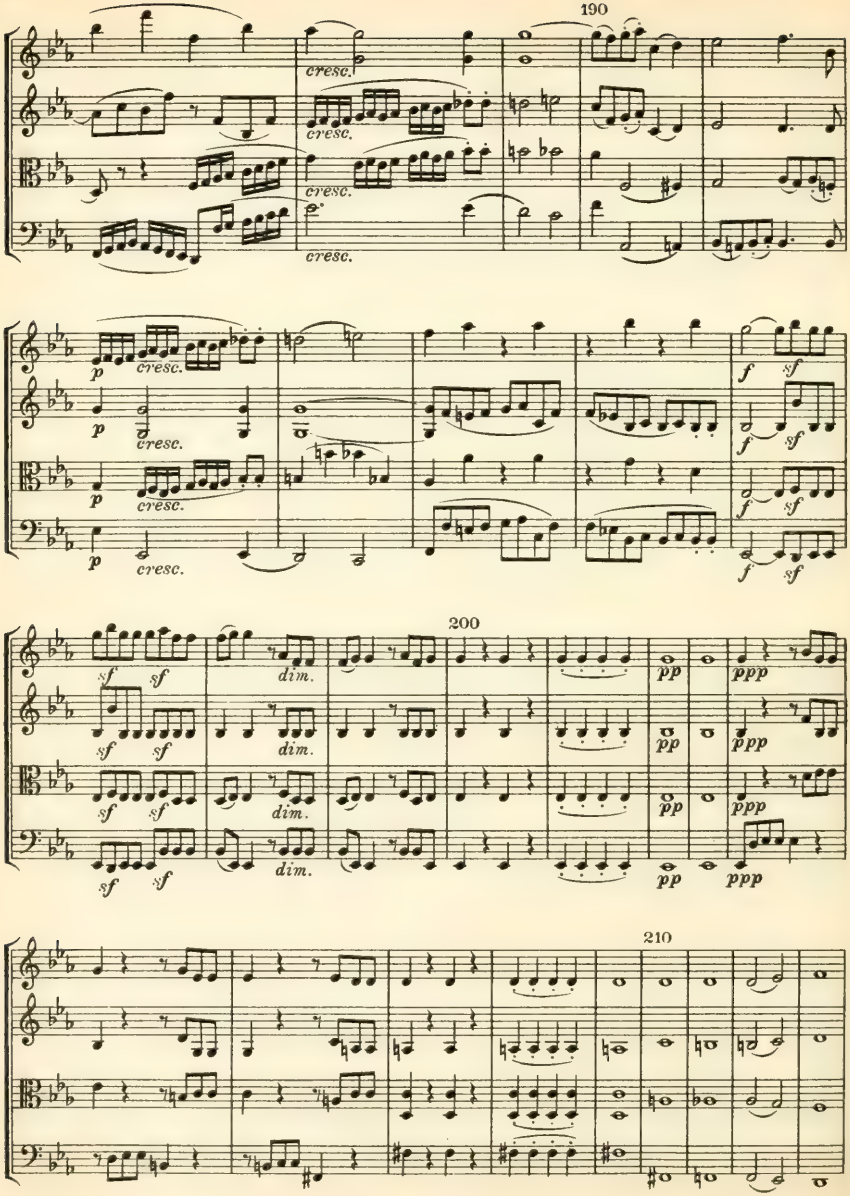

90
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
sf
sempre f
100

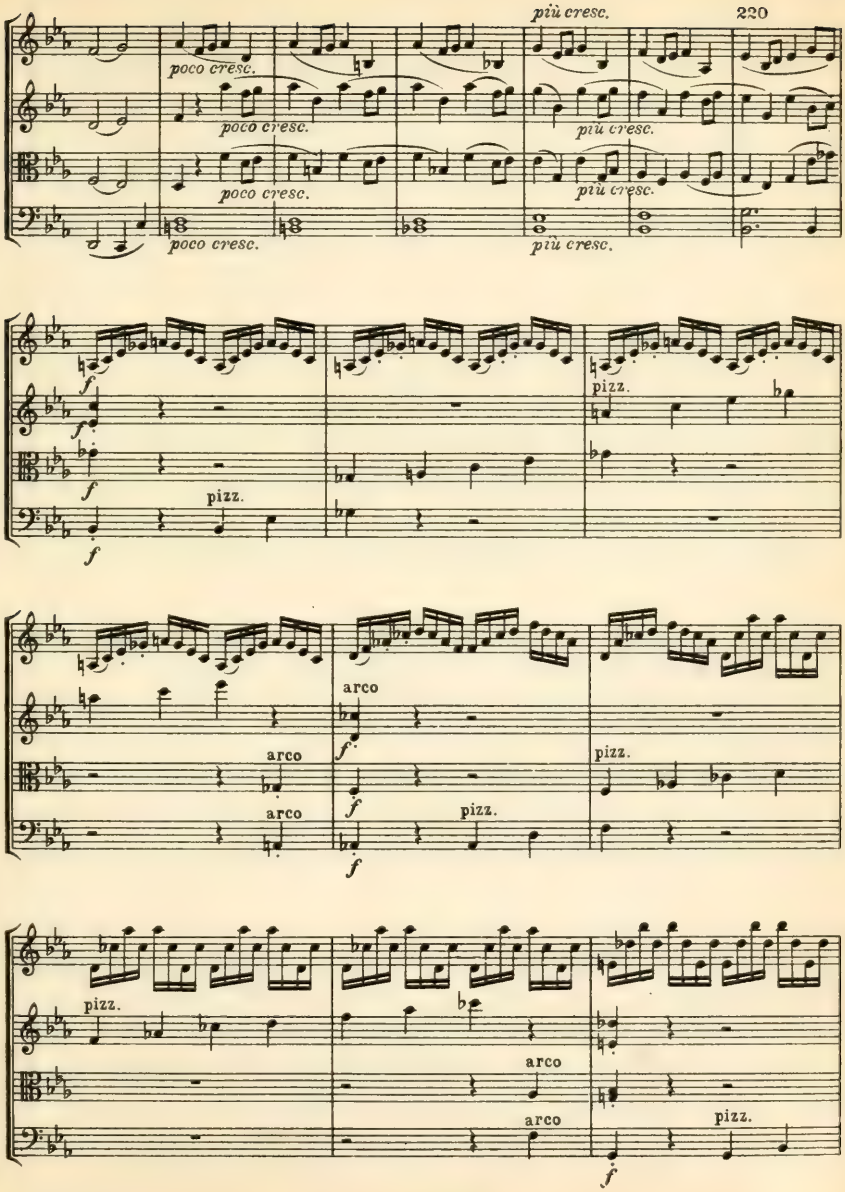

110
dim.
dim.
dim.
dim.
p
p
p
p
120
più p
più p
più p
più p
pp
pp
pp
pp

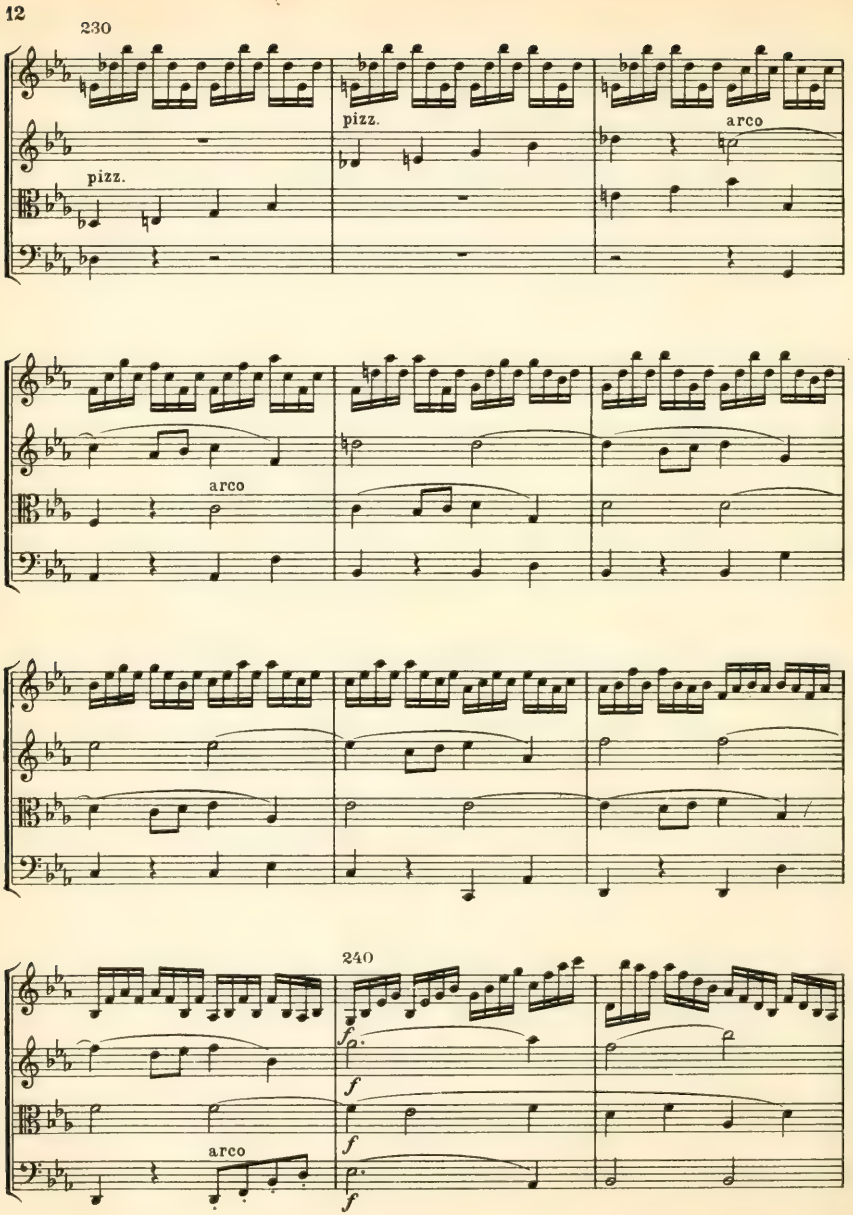

130
pizz.
pizz.
pizz.
arco
arco
arco
140
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
dolce
cresc.
cresc.

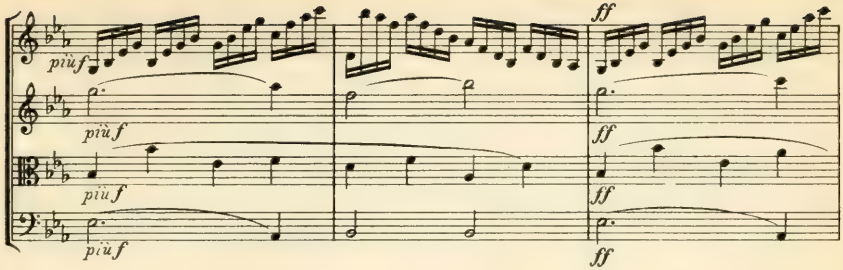

150
cresc.
cresc.
p
p
p
cresc.
cresc.
cresc.
cresc.
p
p
p
pizz.
pizz.
pizz.
arco
arco
160
pizz.
arco
arco
pizz.
pizz.
pizz.
pizz.
arco
arco

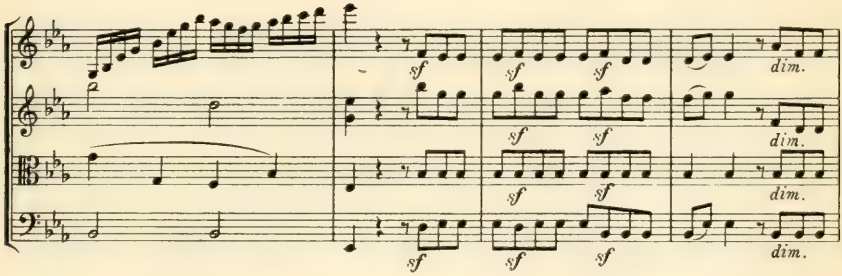

arco
170
f arco
p
f
p cresc.
sf
p
cresc.
180
3

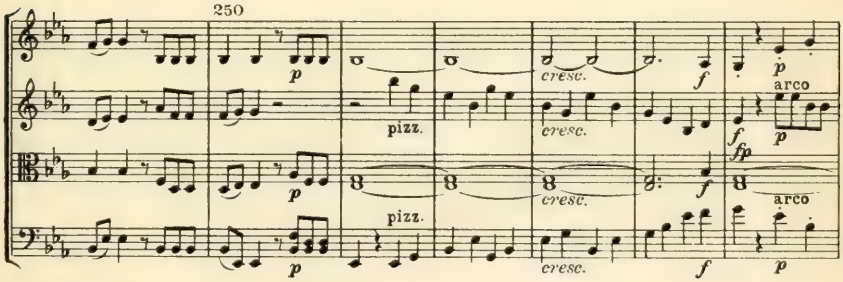

190
cresc.
cresc.
cresc.
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
f
sf
f
sf
f
sf
f
sf
200
sf
sf
dim.
sf
sf
dim.
sf
sf
dim.
sf
sf
dim.
pp
ppp
pp
ppp
pp
ppp
pp
ppp
210

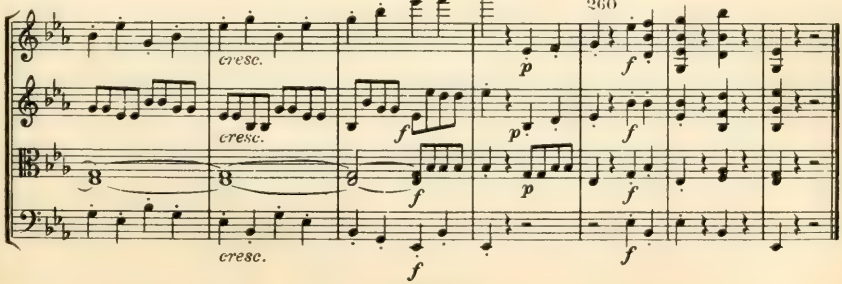

più cresc.
220
poco cresc.
più cresc.
pizz.
arco
f

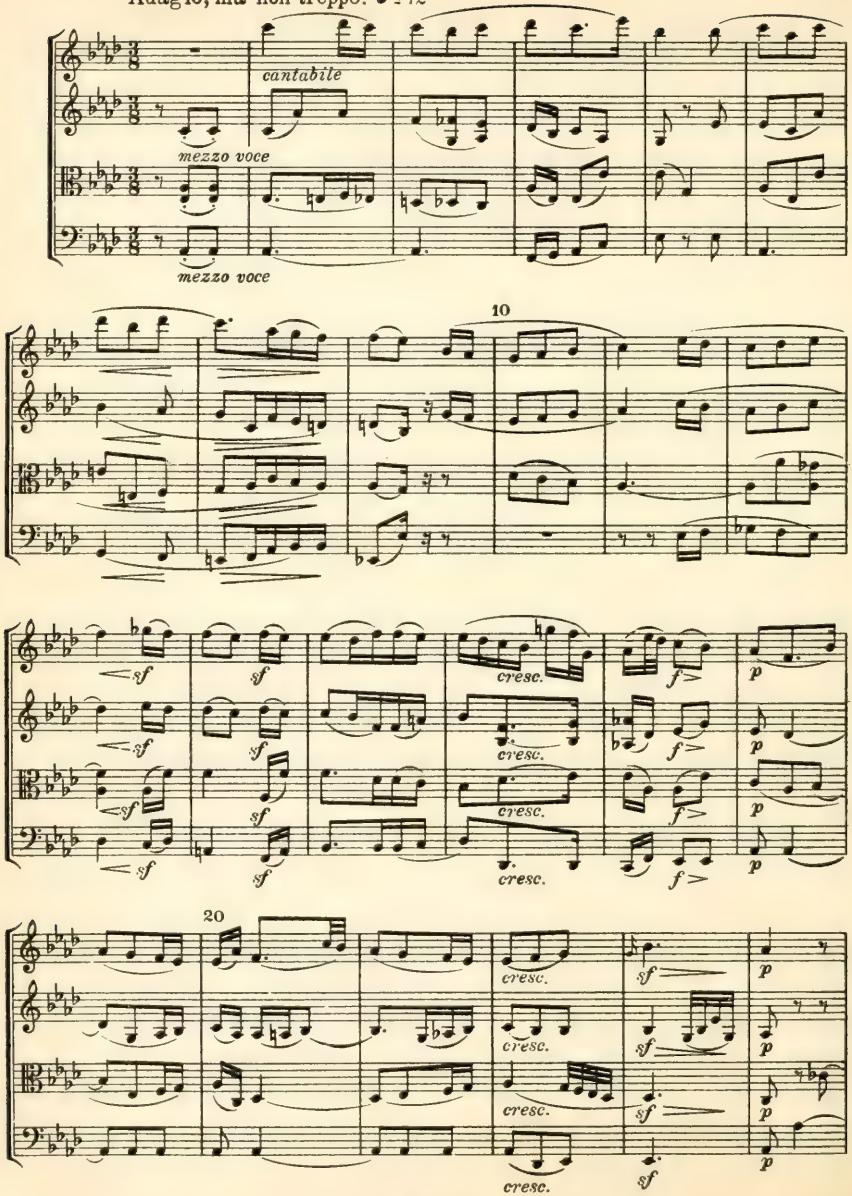

230
pizz.
pizz.
arco
arco
240
arco
f
f
f

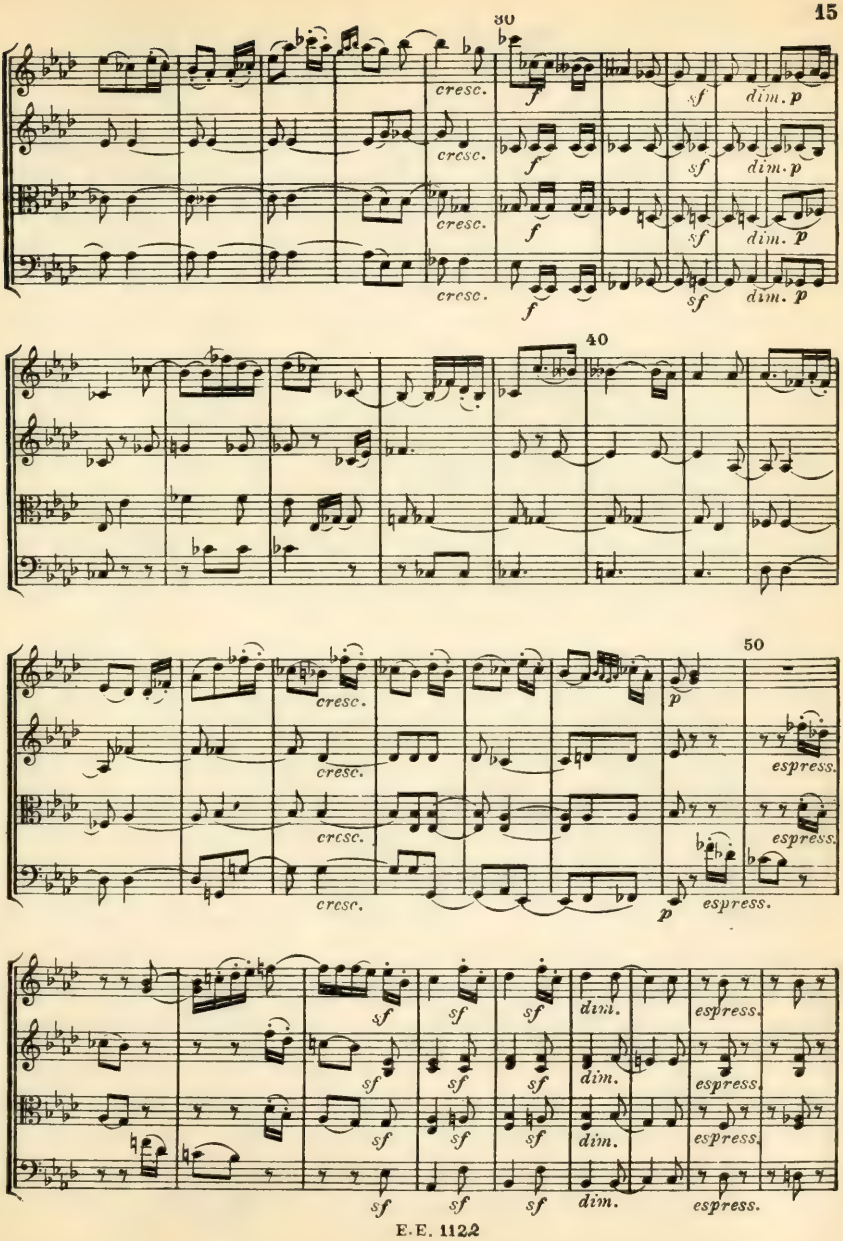

più f
più f
più f
più f
ff
ff
ff
ff

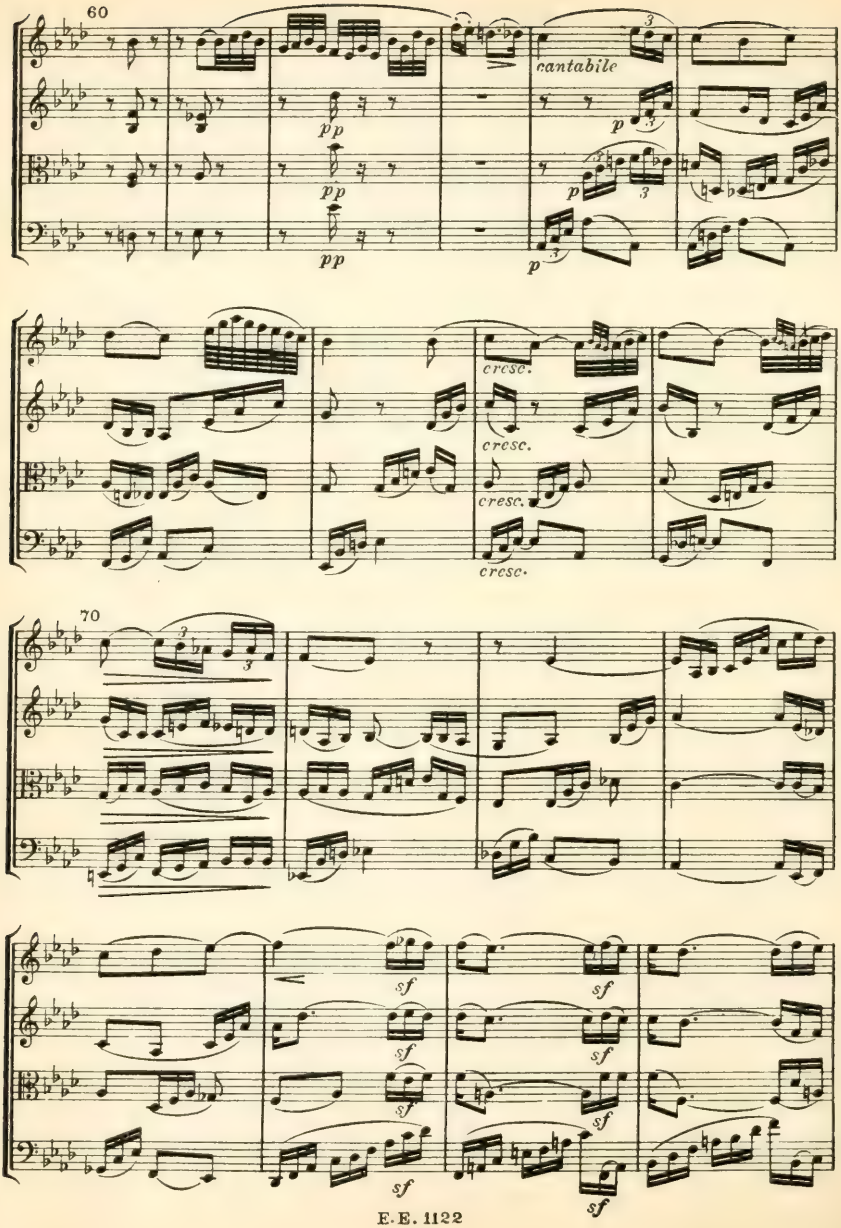

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
dim.
dim.
dim.
dim.

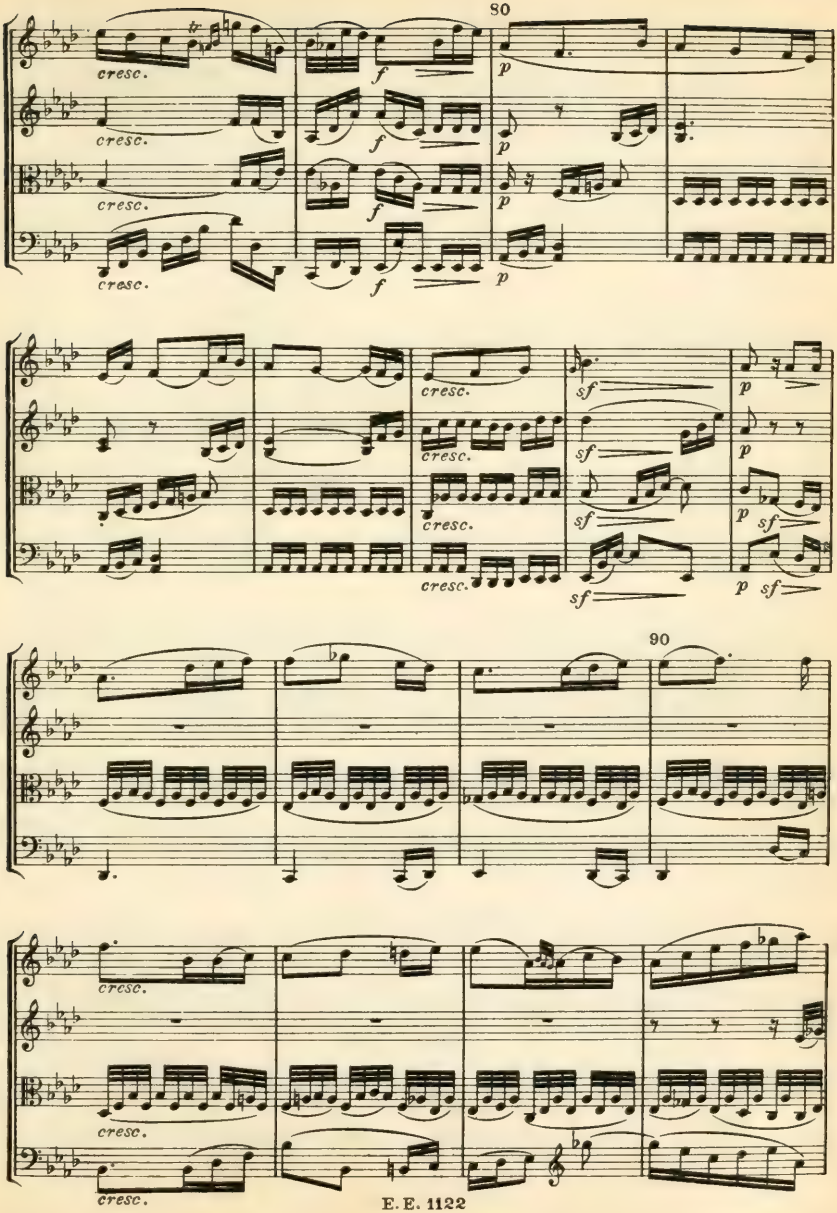

250
p
p
p
pizz.
pizz.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
arco
fp
p
arco
p

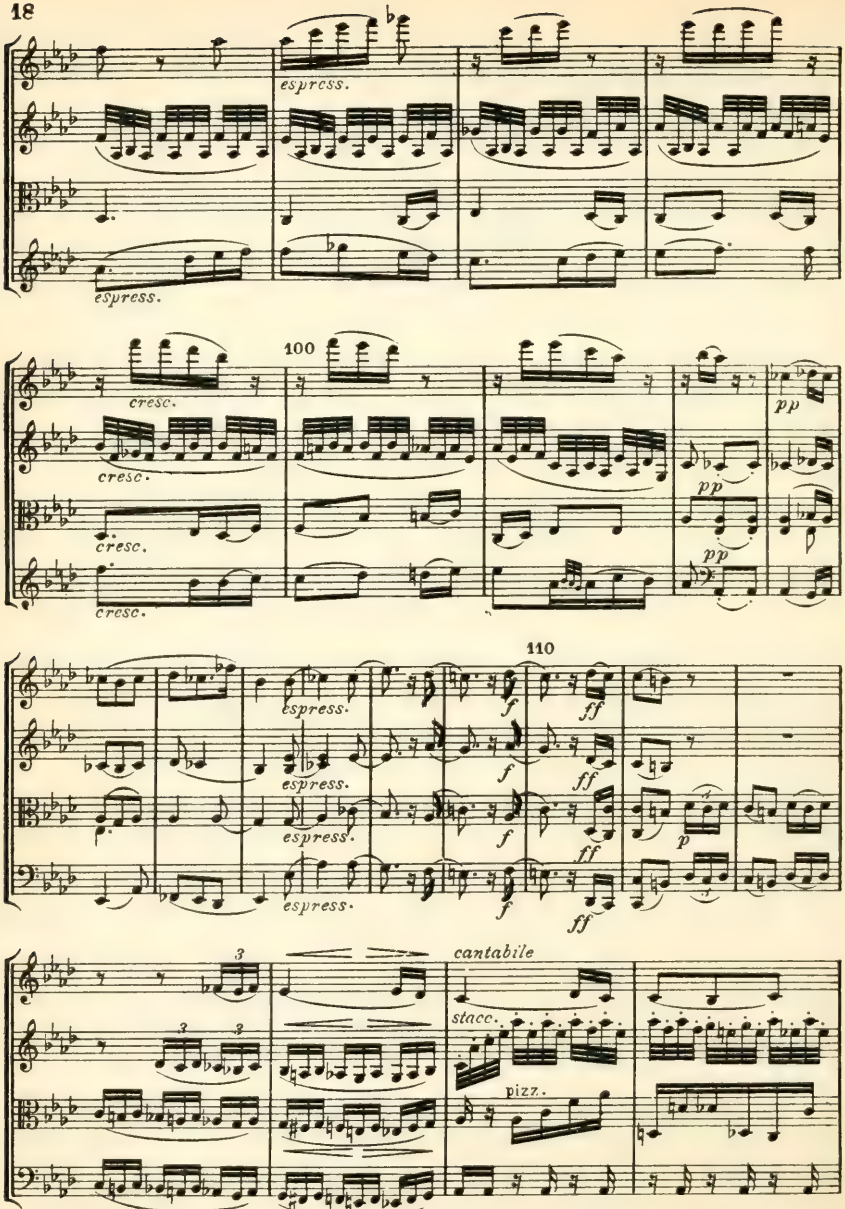

260
cresc.
cresc.
cresc.
f
f
f
p
p
p
f
f
f
f

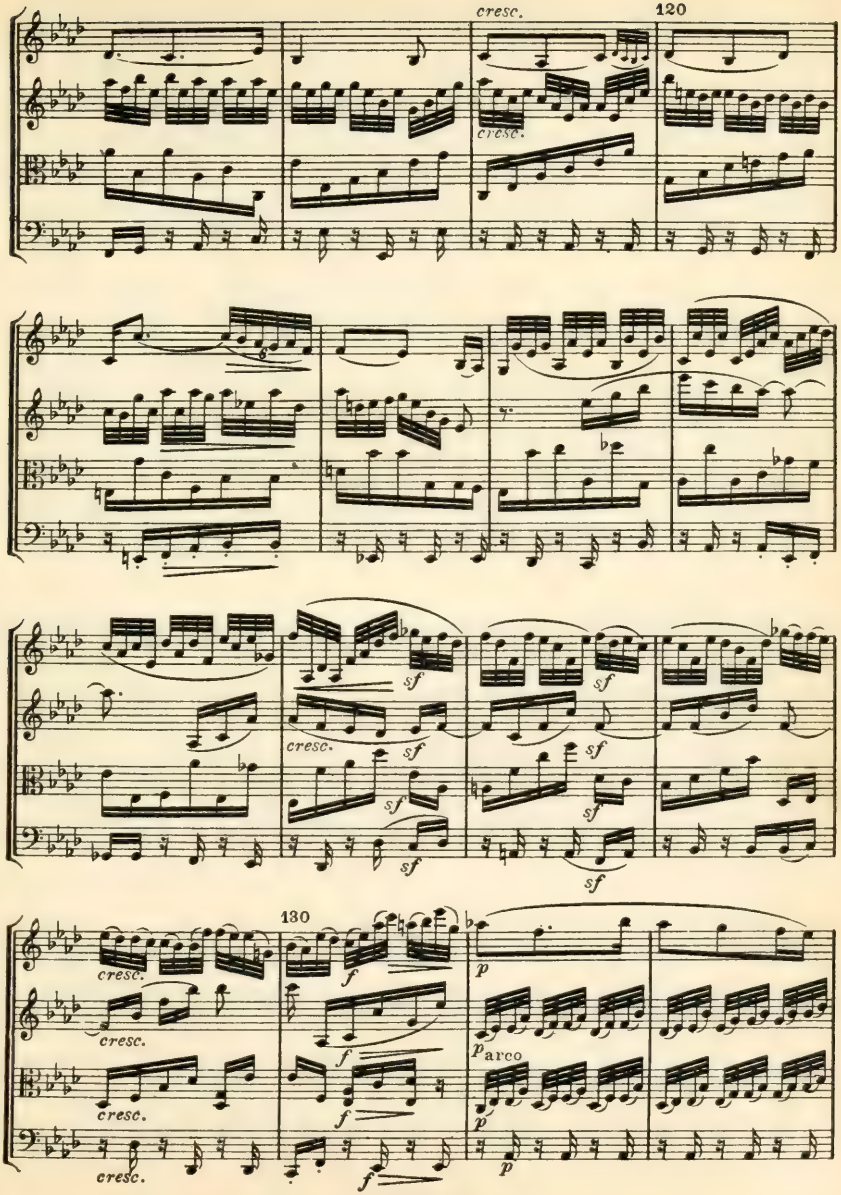

Adagio, ma non troppo. ♩ = 72
cantabile
mezzo voce
mezzo voce
10
sf
cresc.
f>
p
20

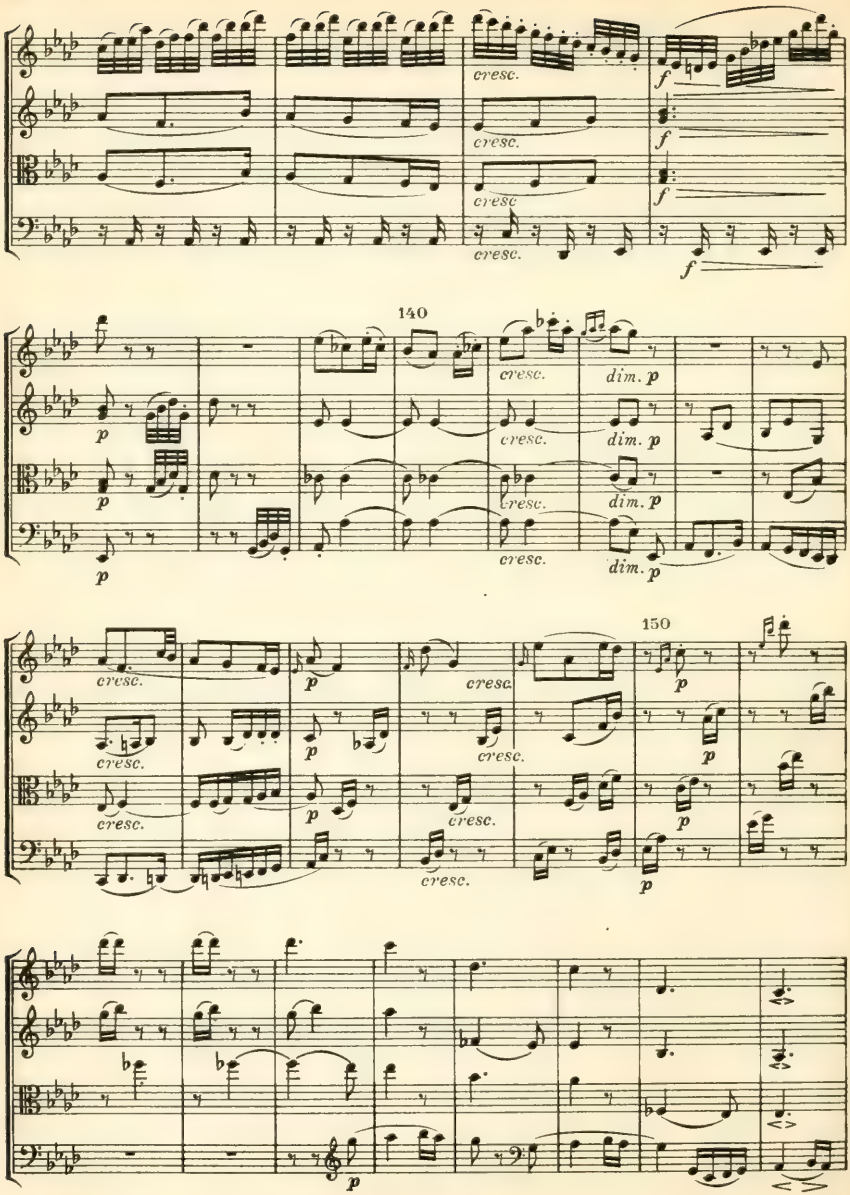

30
cresc.
f
sf
dim. p
40
50
espress.
dim.

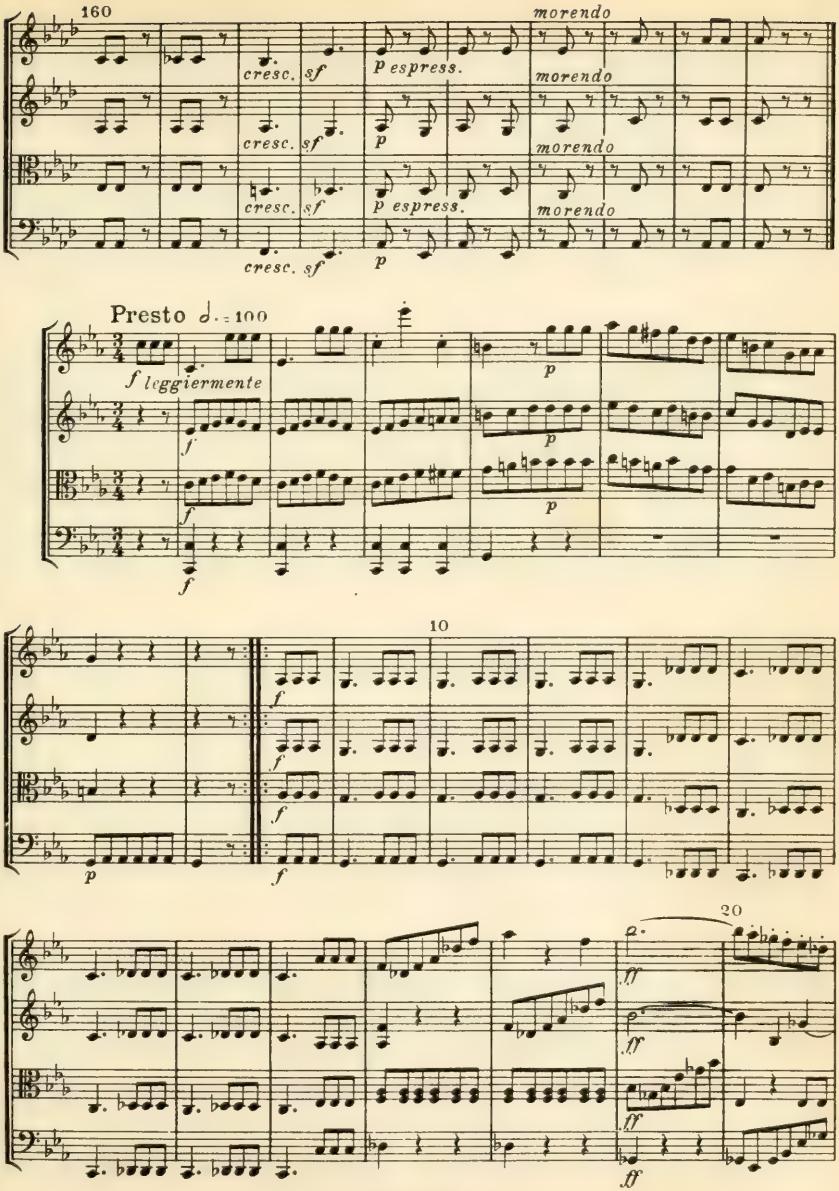

60
cantabile
pp
p
cresc.
70
sf

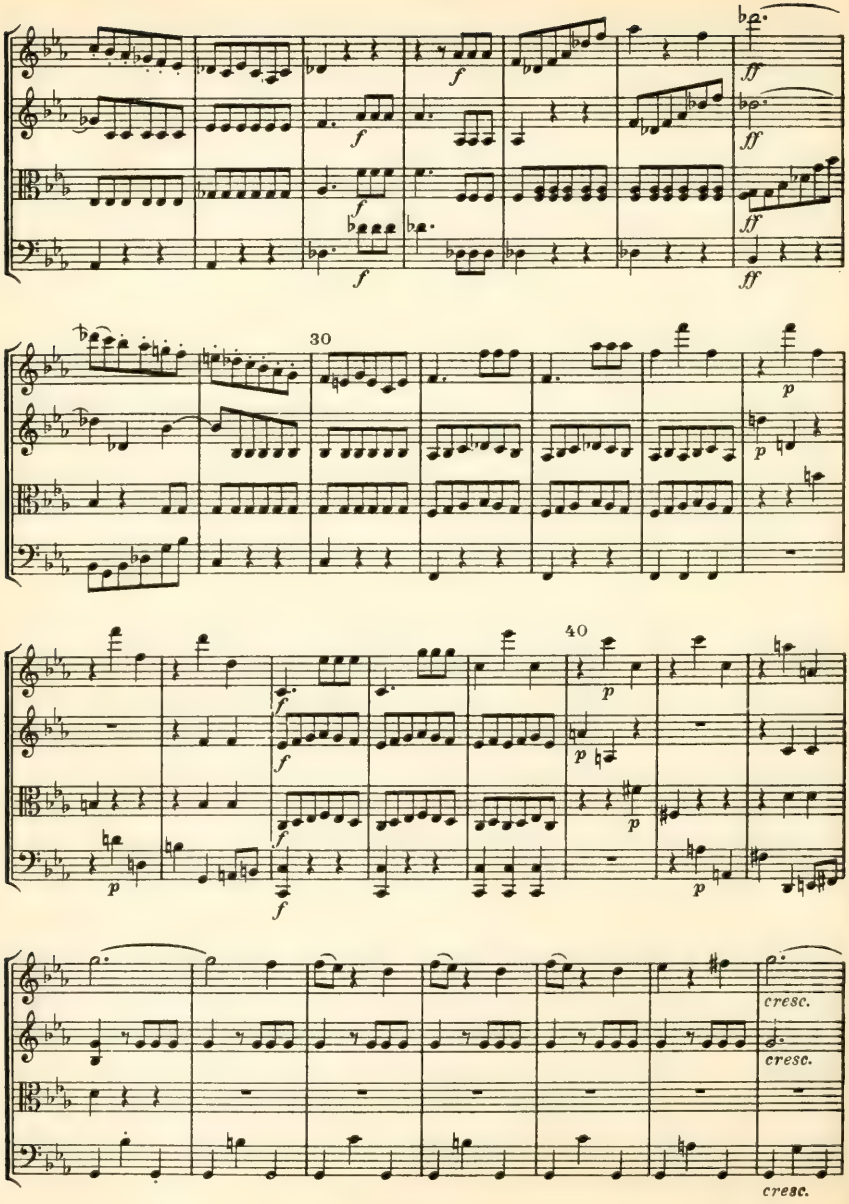

80
cresc.
f
p
sf
90

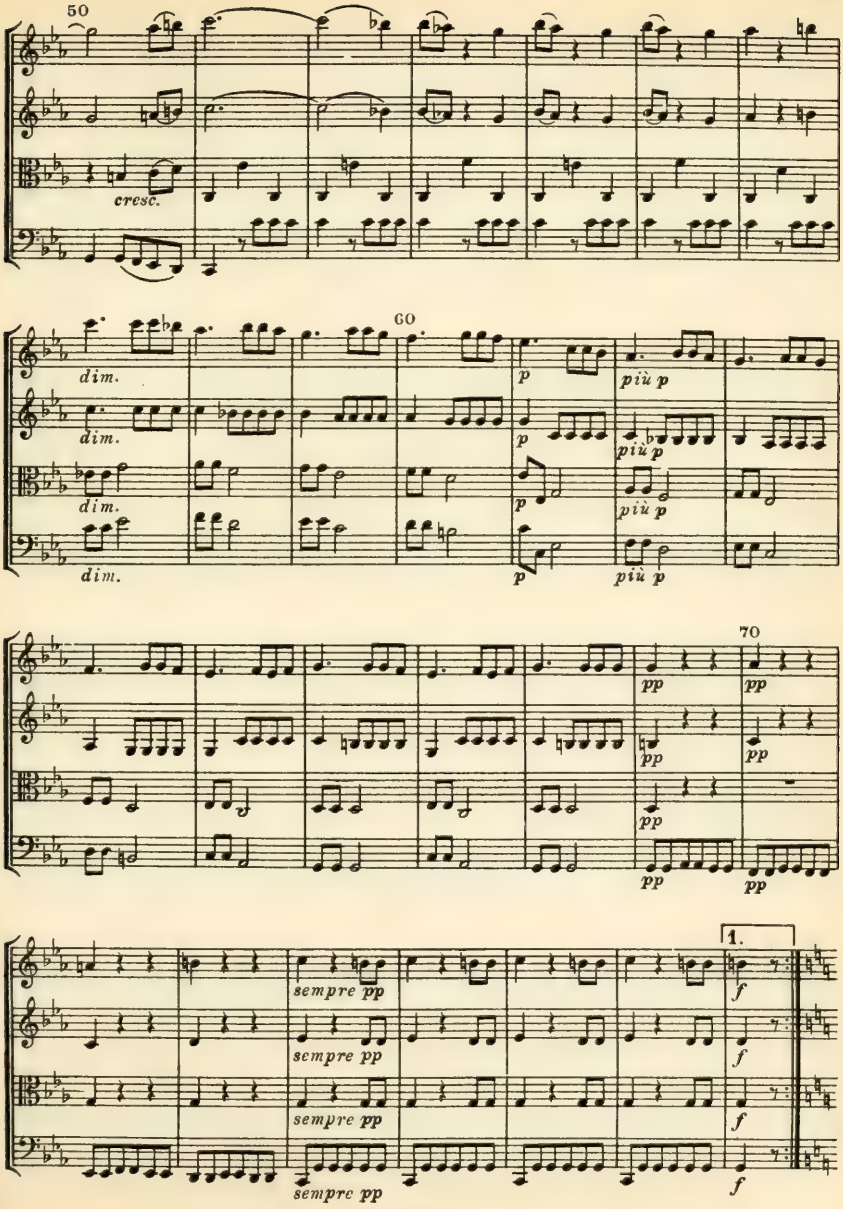

espress.
espress.
100
cresc.
cresc.
cresc.
cresc.
pp
pp
pp
110
espress.
espress.
espress.
espress.
f
ff
f
ff
f
ff
f
ff
p
3
3
3
cantabile
stacc.
pizz.


cresc.
120
cresc.
sf
cresc.
130
arco

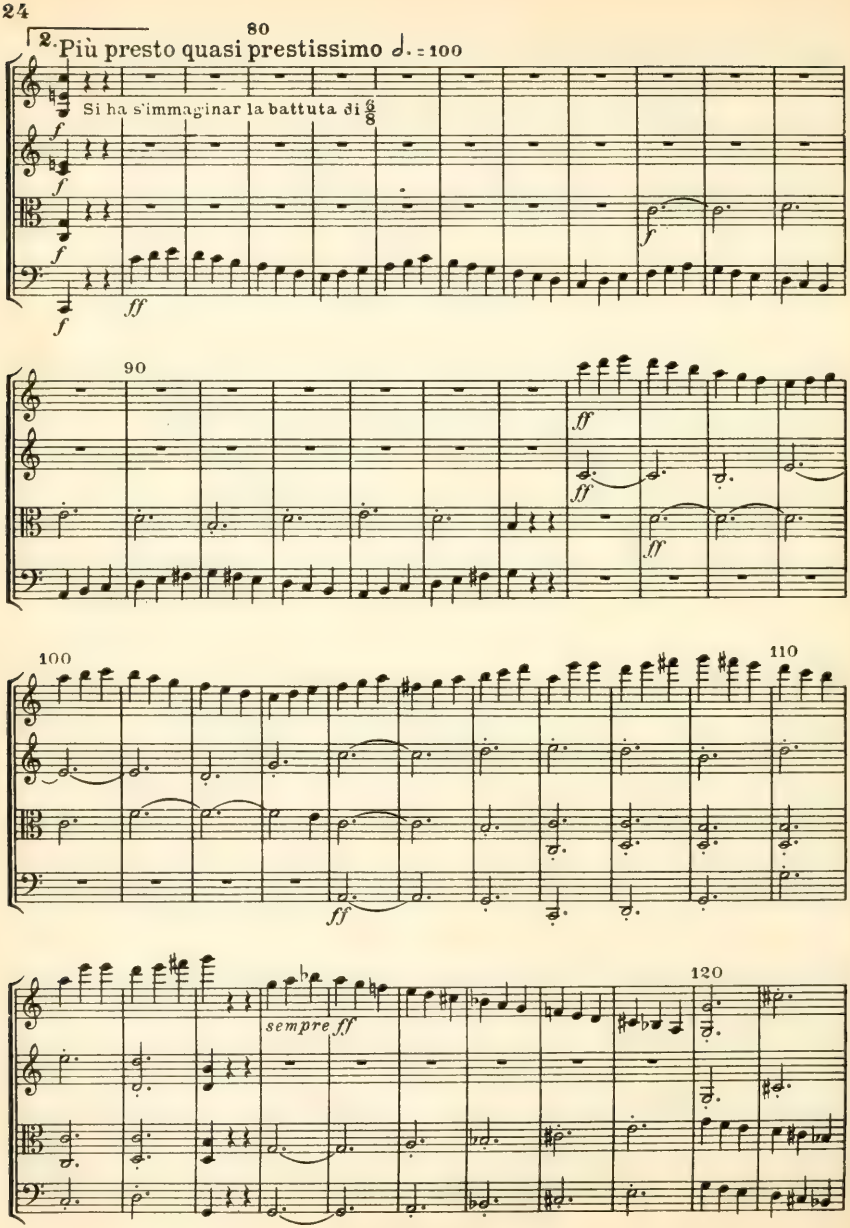

cresc.
f
140
dim. p
150
p

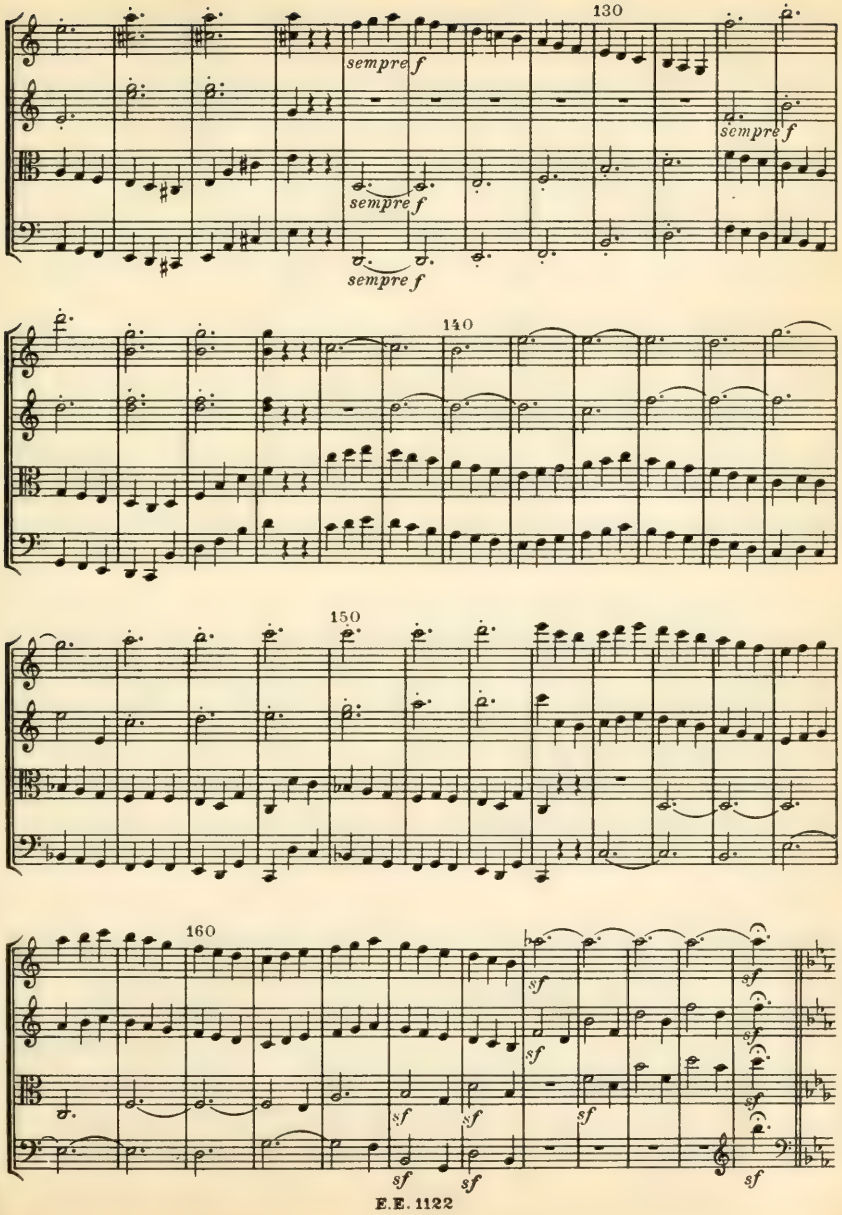

160
morendo
cresc. sf
p espress.
morendo
cresc. sf
p
morendo
cresc. sf
p espress.
morendo
cresc. sf
p
Presto ♩. = 100
f leggiermente
p
f
p
f
10
f
f
f
p
f
20
ff
ff
ff
ff


30
40
cresc.
cresc.
cresc.

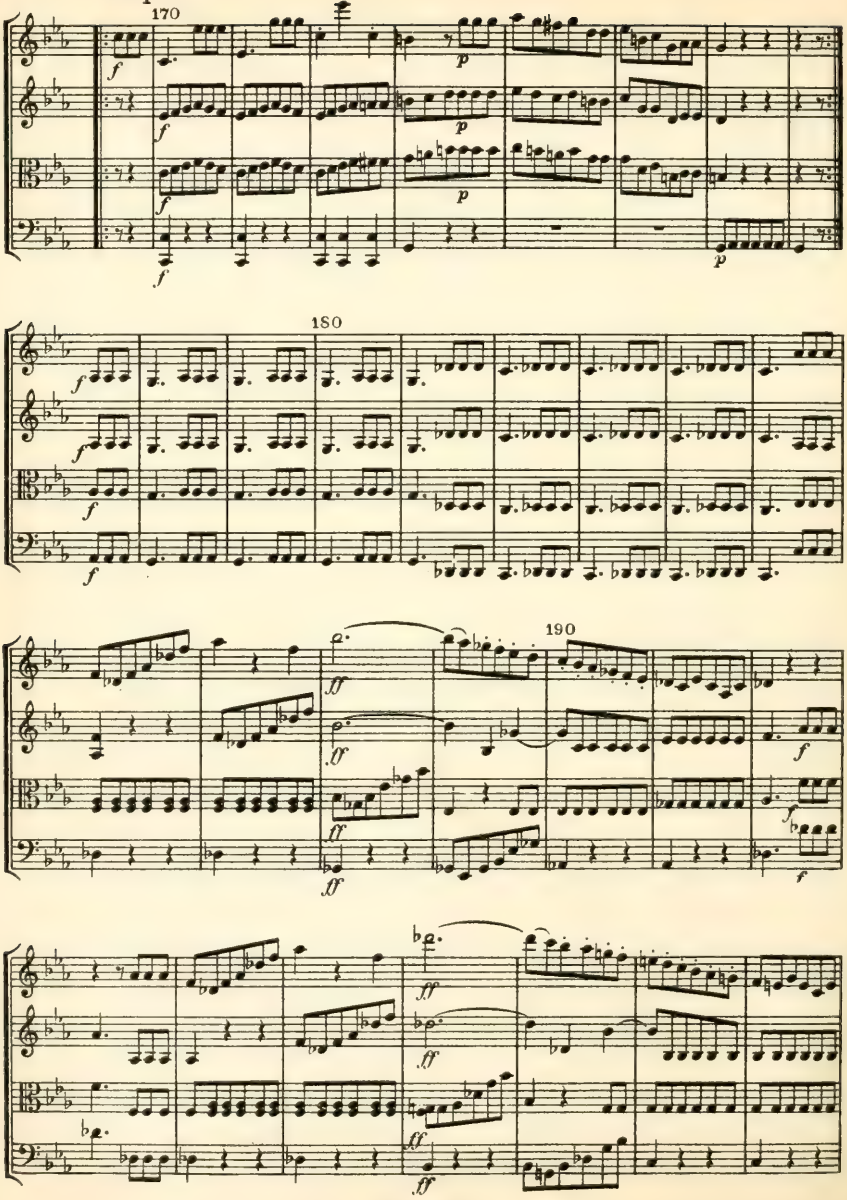

50
cresc.
60
dim.
dim.
dim.
dim.
p
p
p
p
più p
più p
più p
più p
70
pp
pp
pp
pp
pp
pp
1.
sempre pp
sempre pp
sempre pp
sempre pp
f
f
f
f

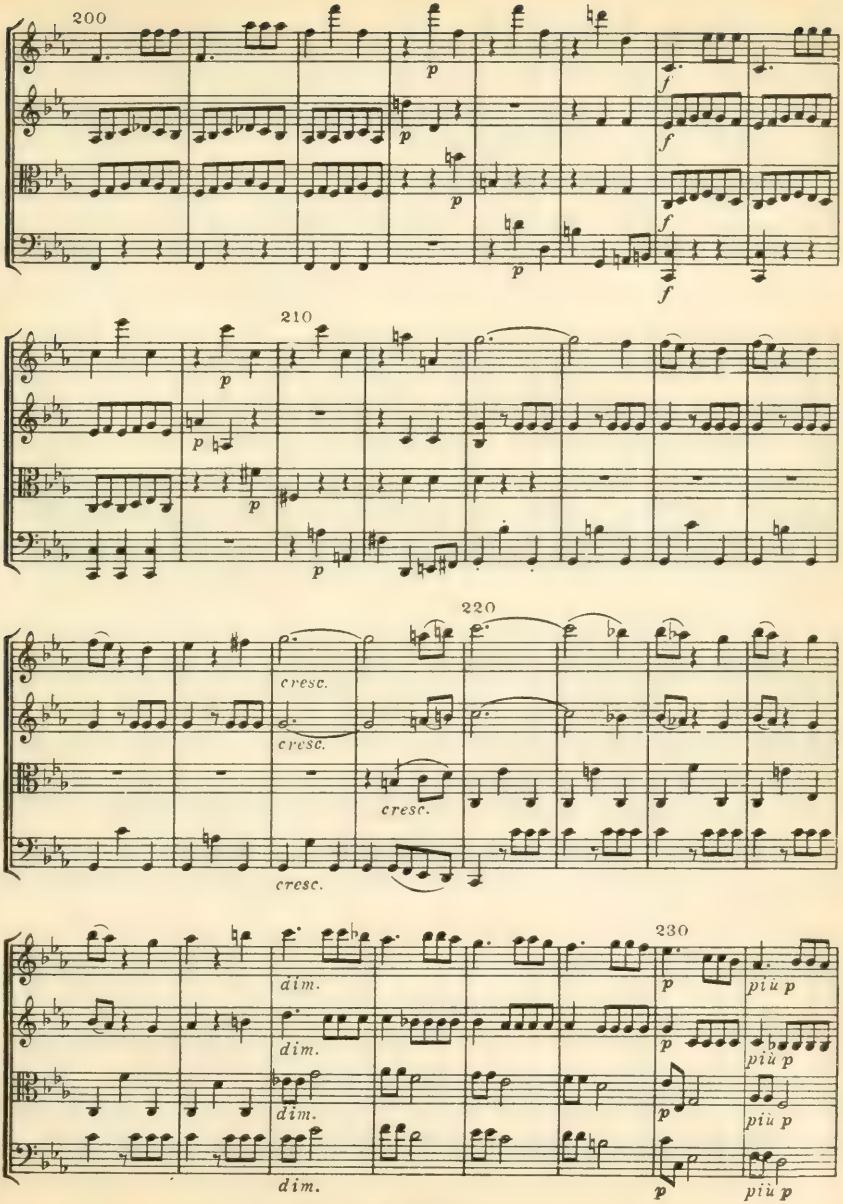
2. Più presto quasi prestissimo ♩. = 100

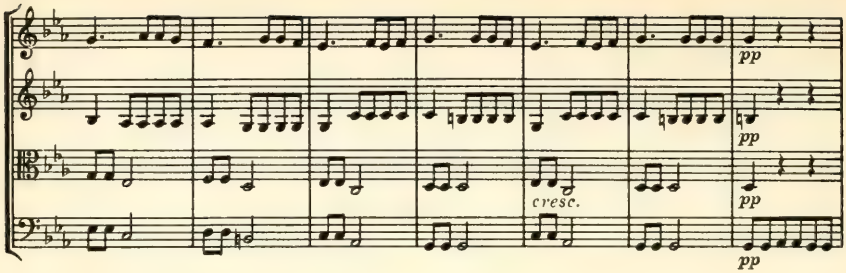


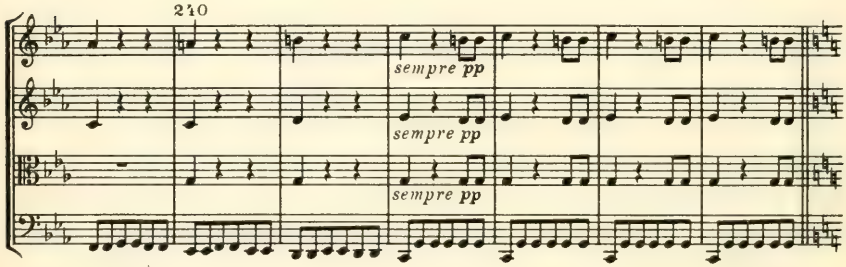

130
sempre f
sempre f
sempre f
sempre f
140
150
160
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

Tempo I

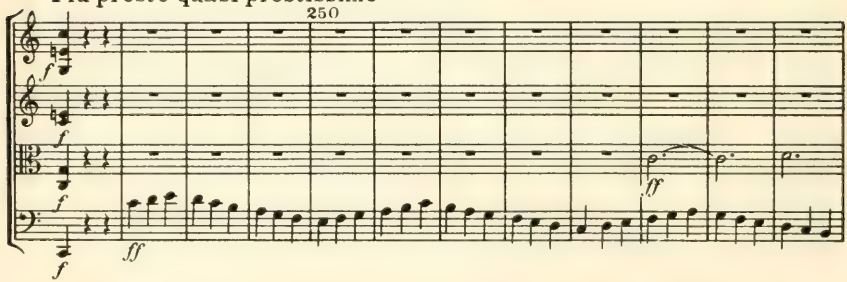


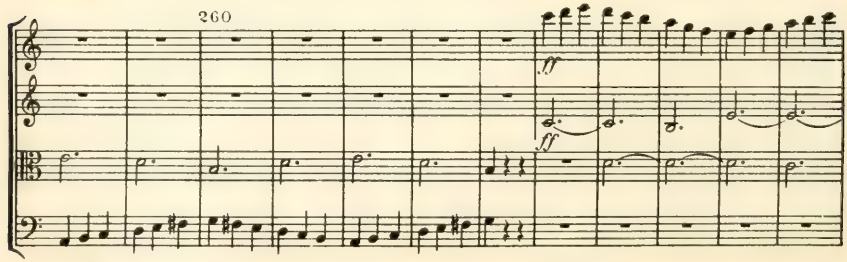

200
p
f
210
220
cresc.
230
dim.
più p

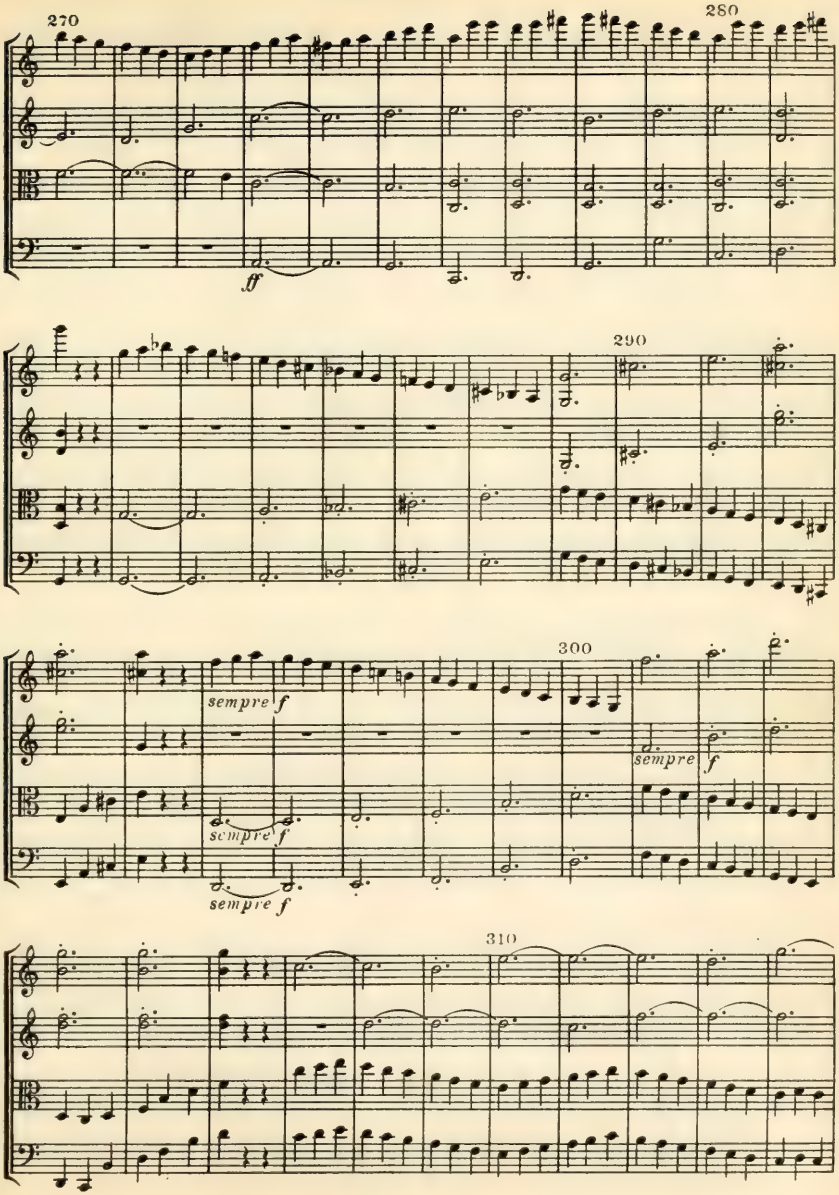


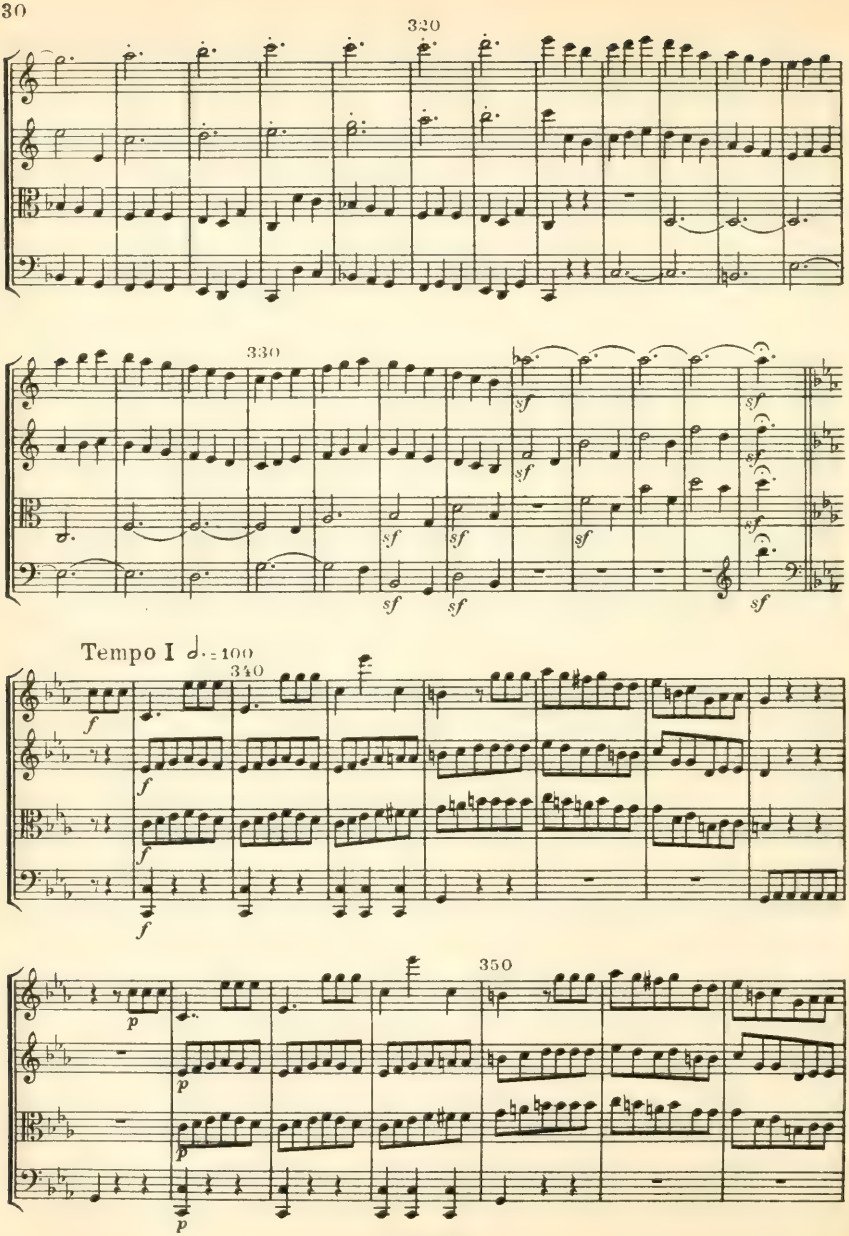


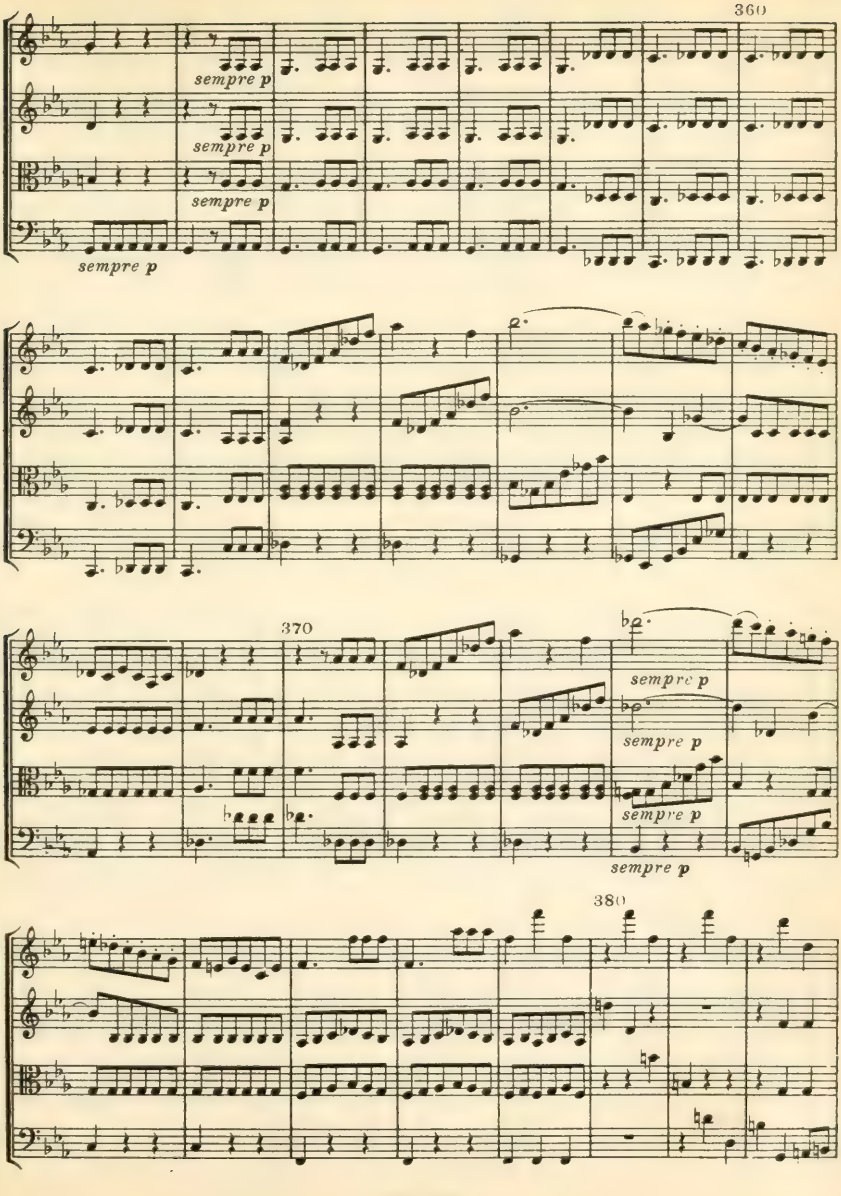
Più presto quasi prestissimo

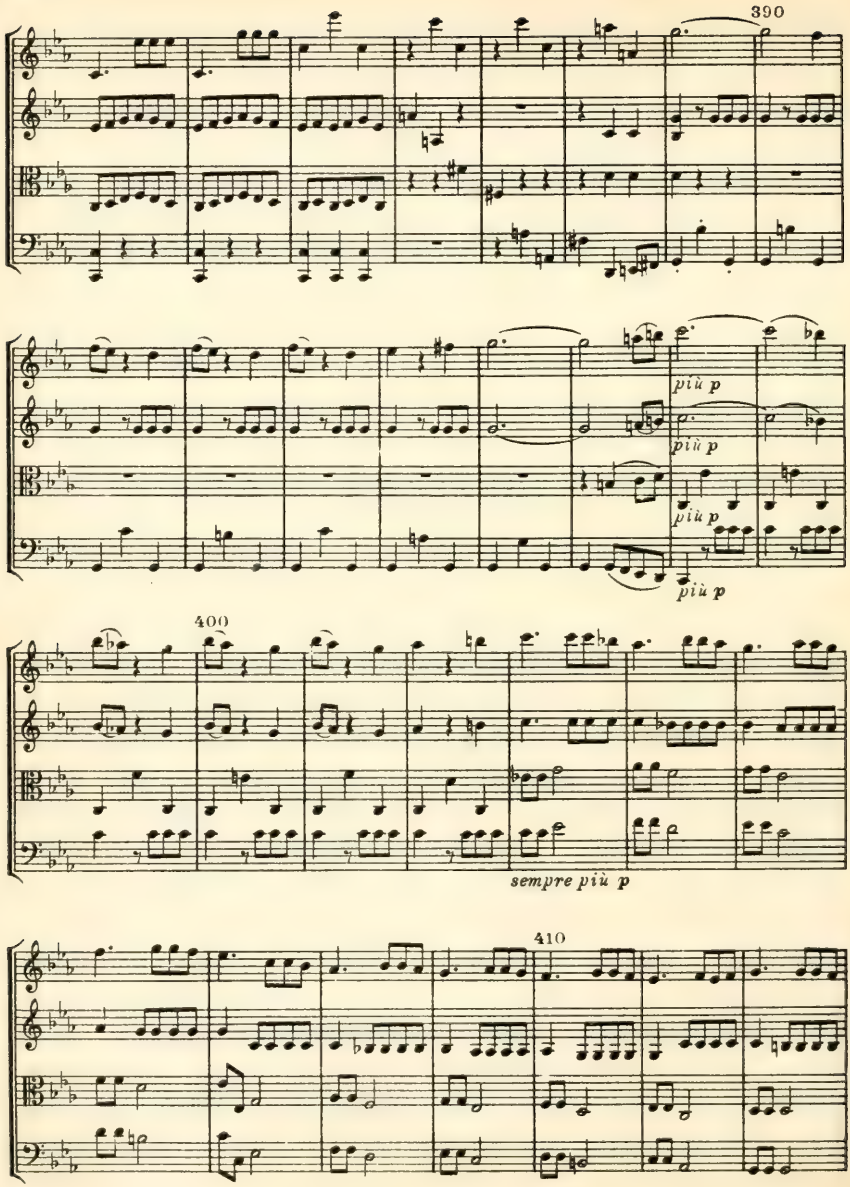


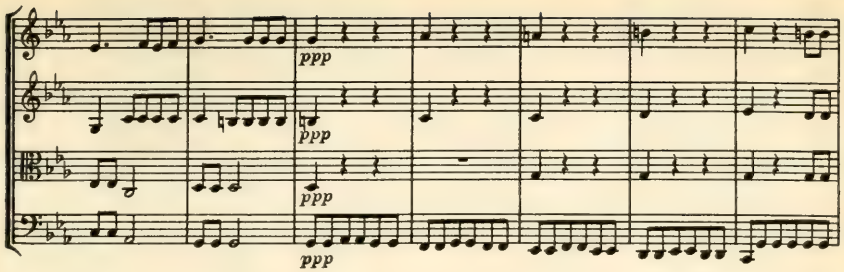


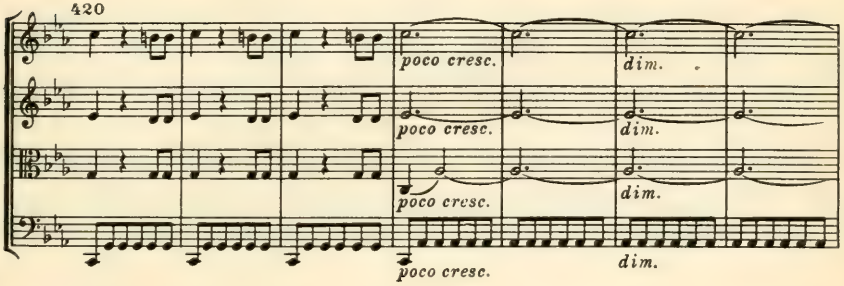

270
280
ff
290
300
sempre f
sempre f
sempre f
sempre f
310

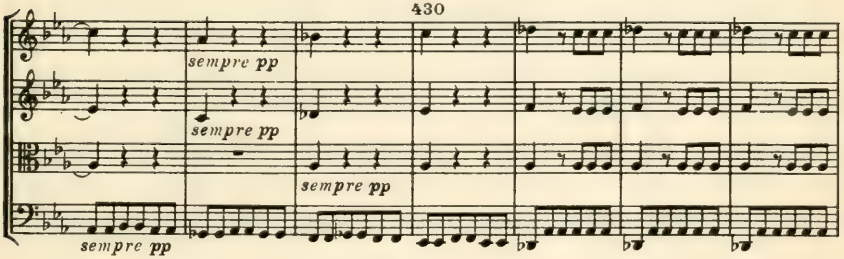

320
330
Tempo I ♩. = 100
340
350
sf
f
p

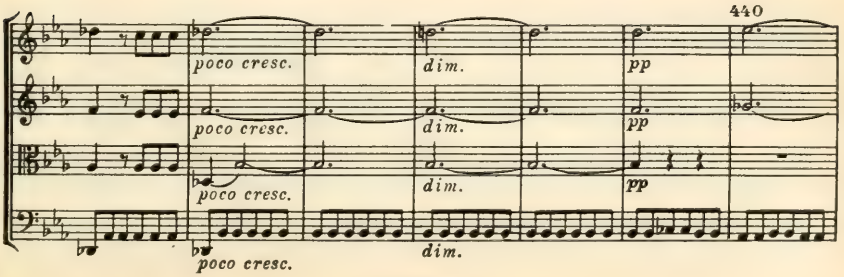

360
sempre p
sempre p
sempre p
sempre p
370
sempre p
sempre p
sempre p
sempre p
380

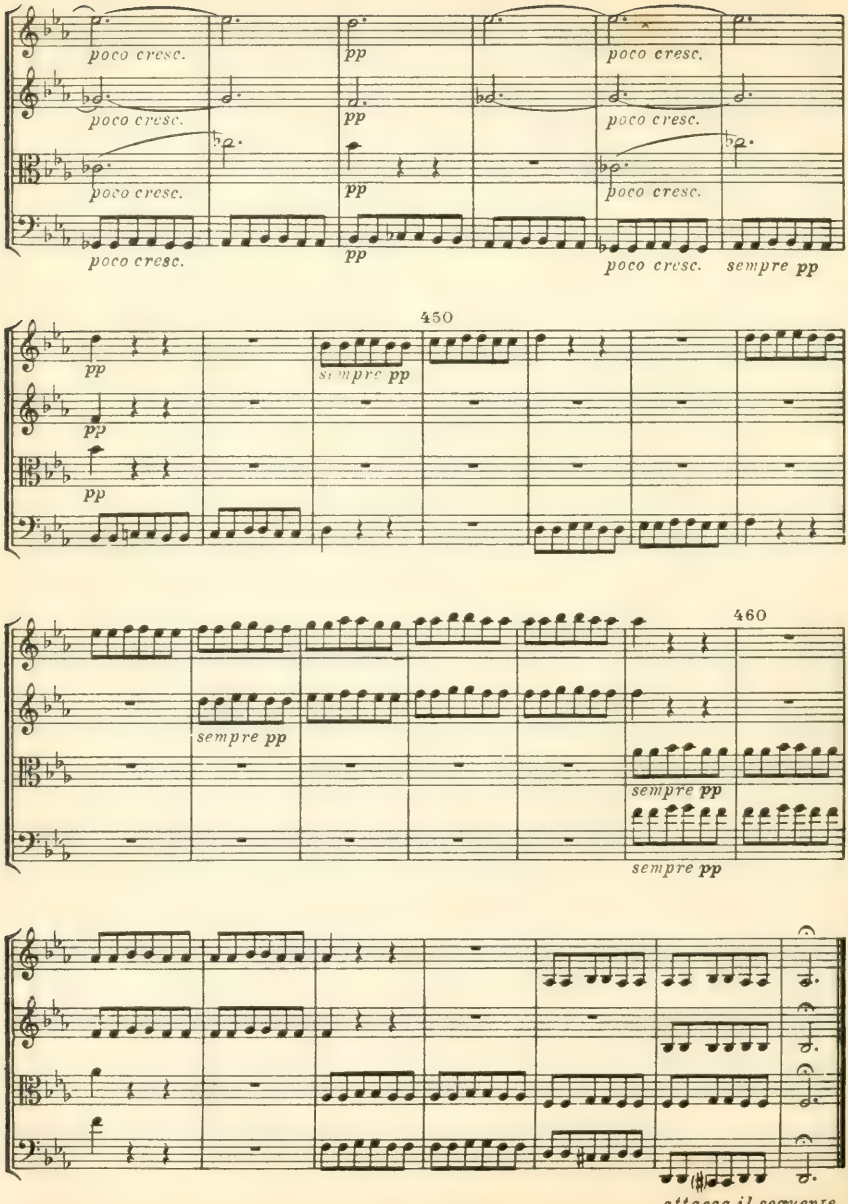

390
più p
più p
più p
più p
400
sempre più p
410

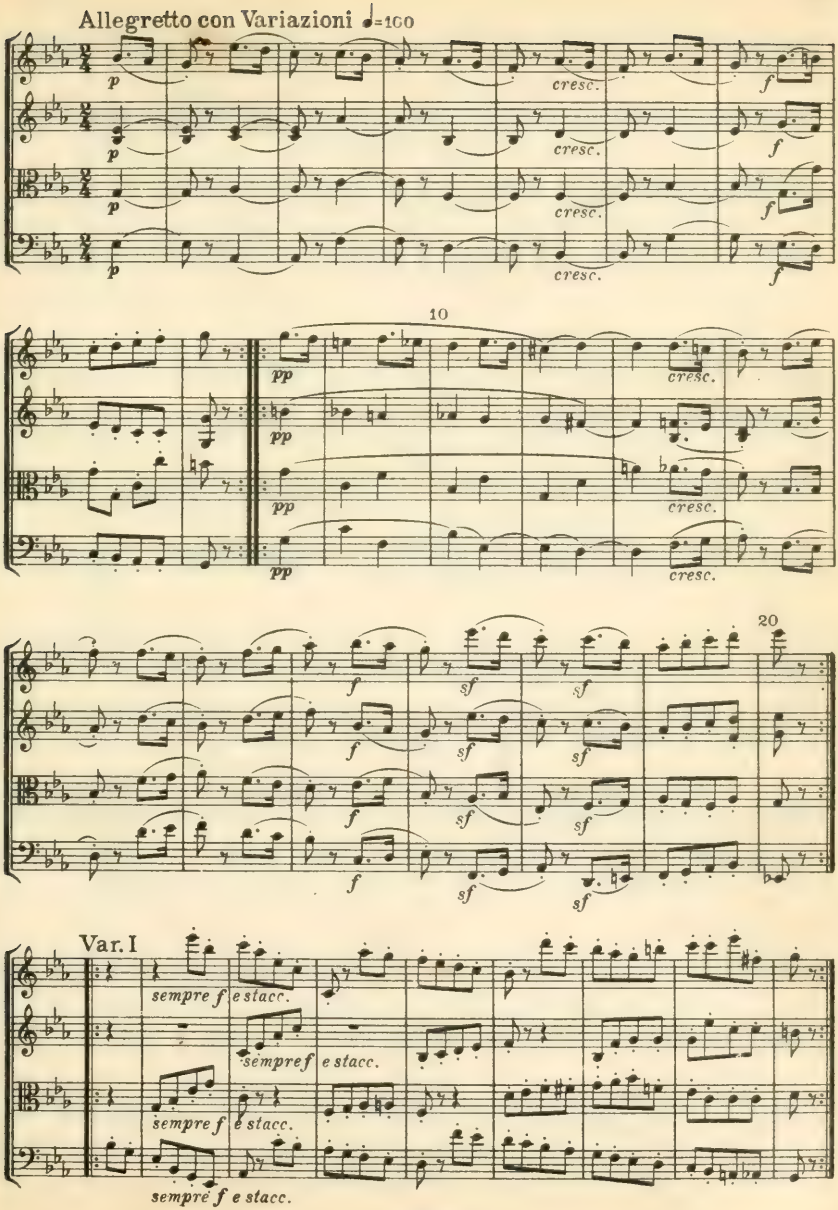

ppp
ppp
ppp
ppp

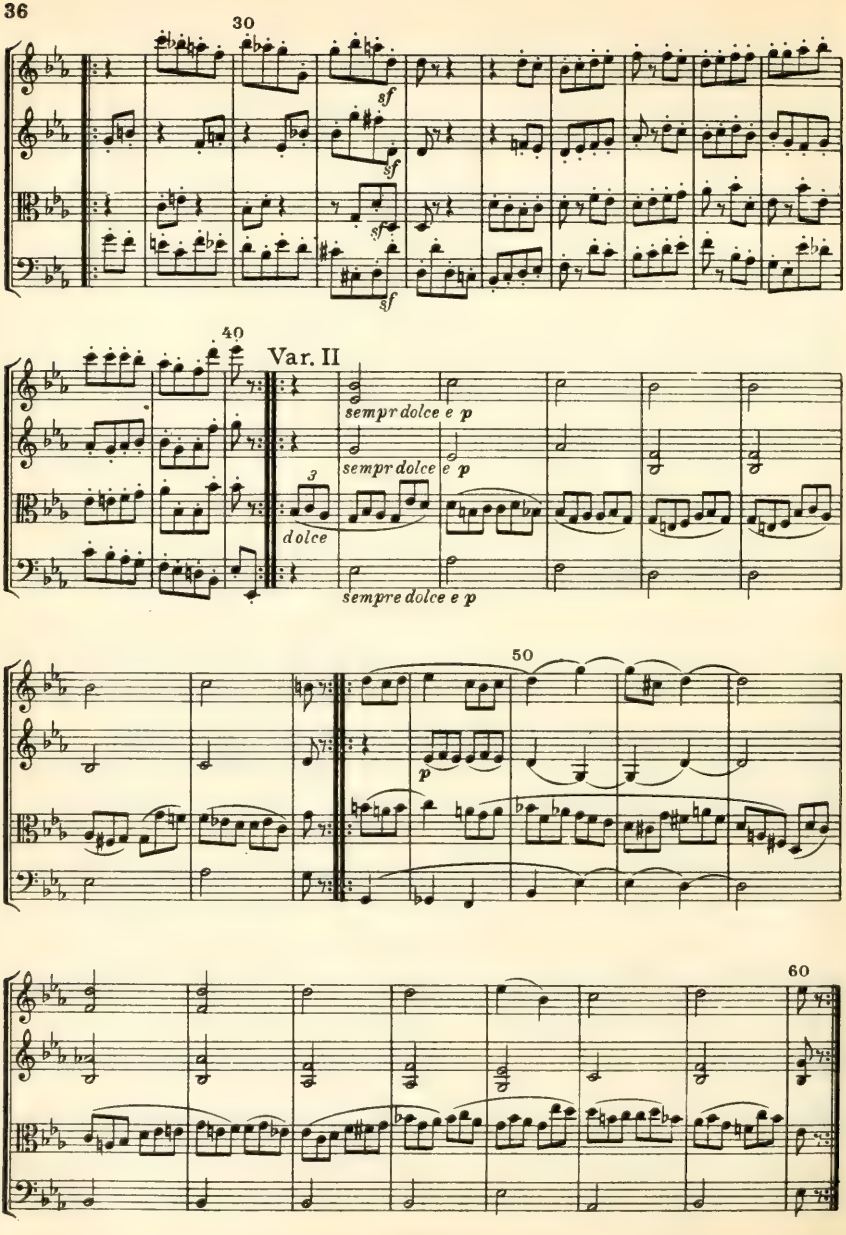

420
poco cresc.
dim.
poco cresc.
dim.
poco cresc.
dim.
poco cresc.
dim.

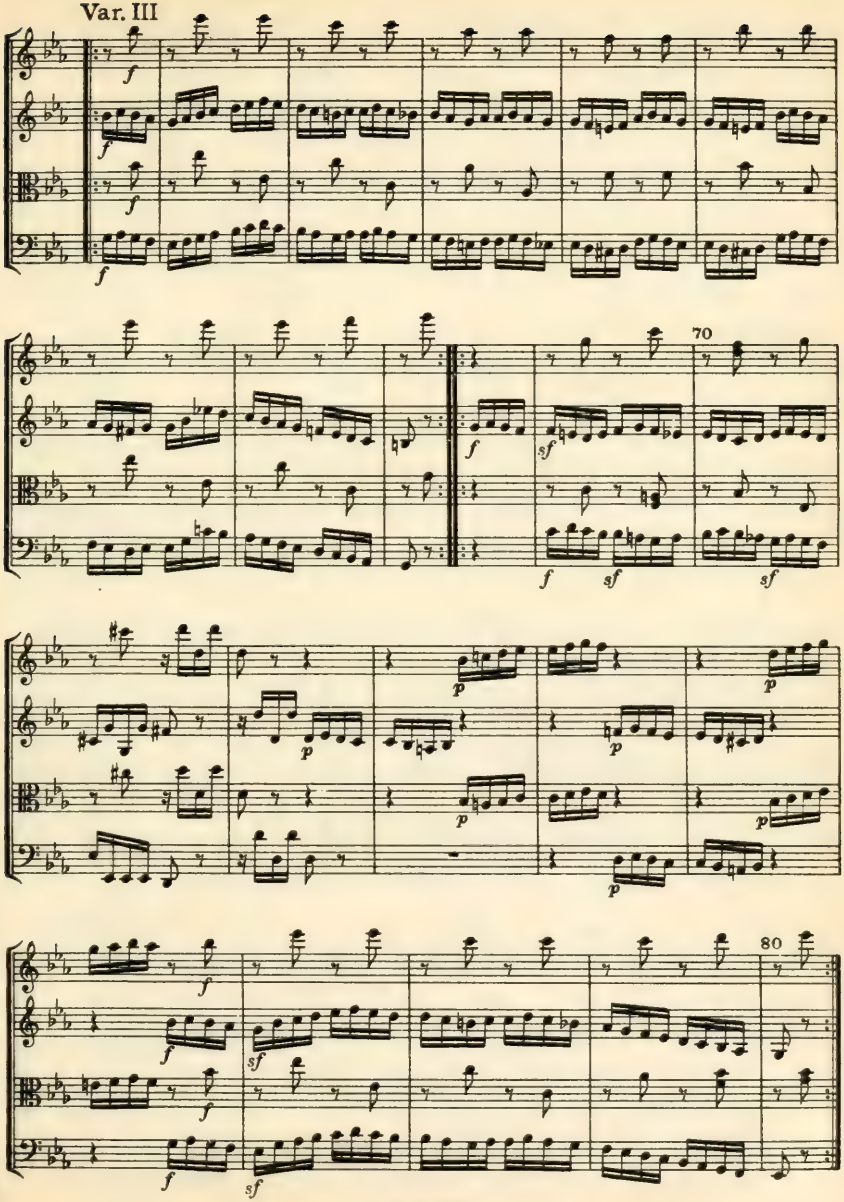

430
sempre pp
sempre pp
sempre pp
sempre pp

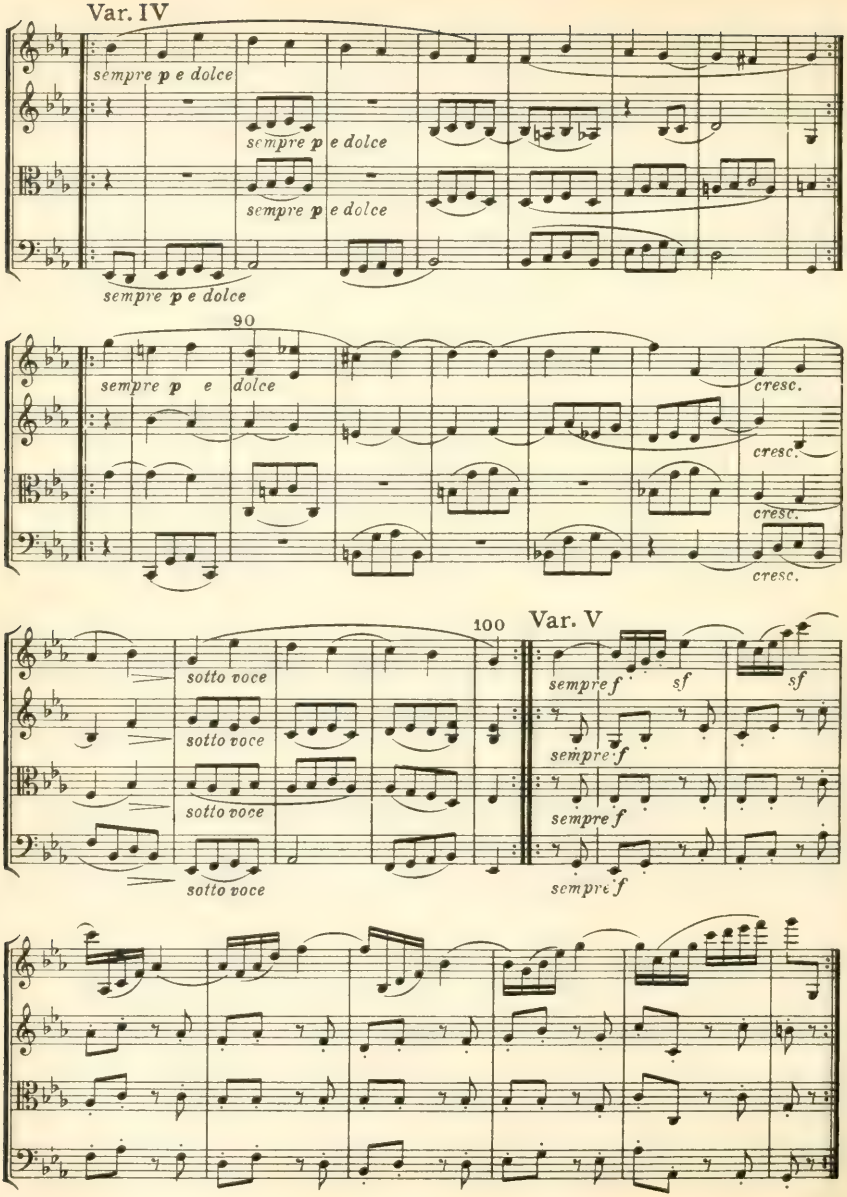

440
poco cresc.
dim.
pp
poco cresc.
dim.
pp
poco cresc.
dim.
pp
poco cresc.
dim.

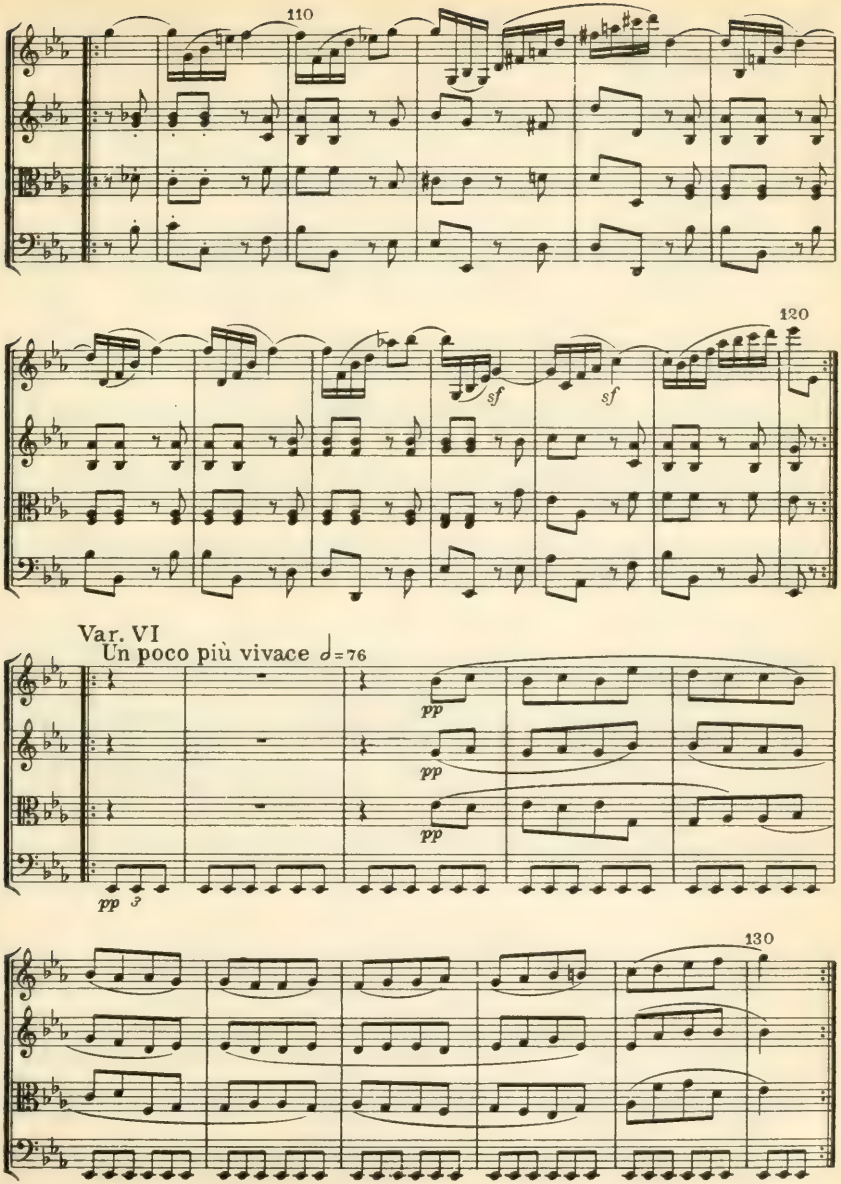

poco cresc.
pp
poco cresc.
sempre pp
450
460
attacca il seguente

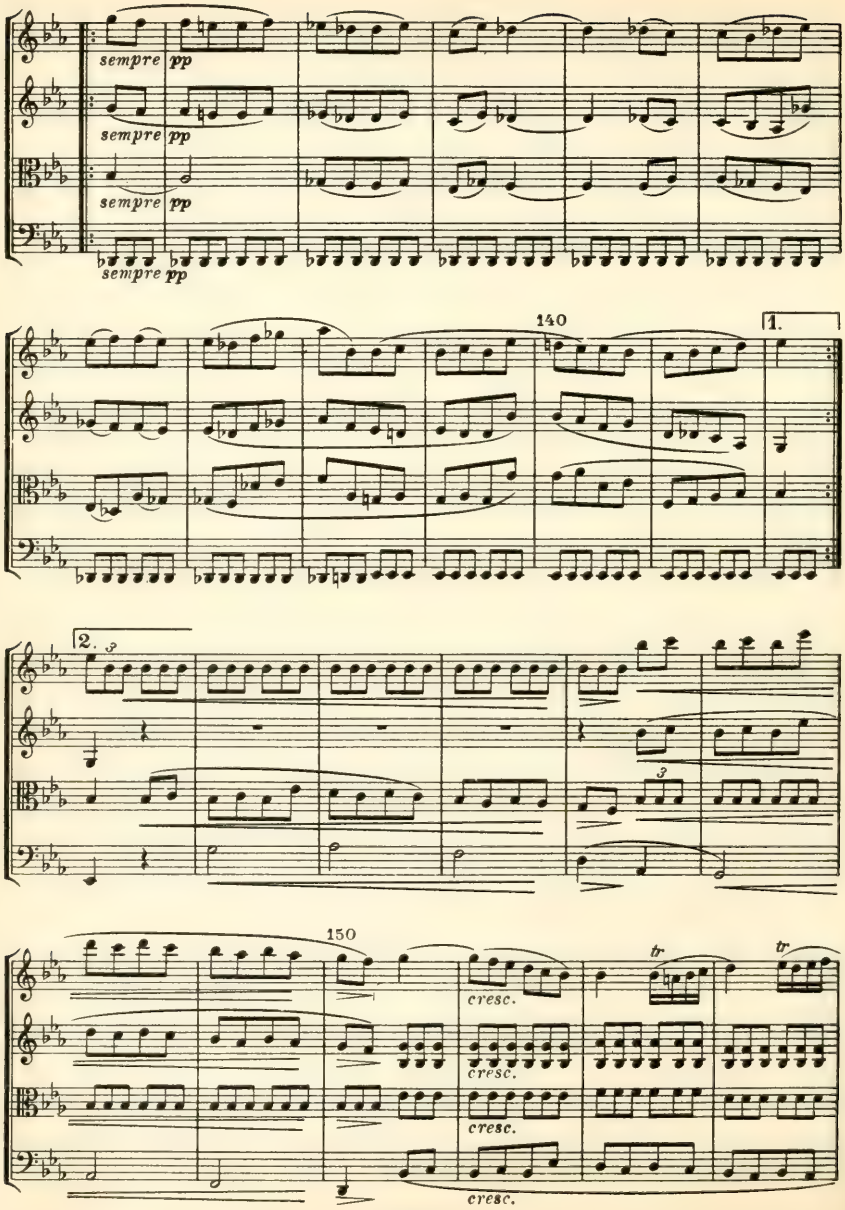

Allegretto con Variazioni ♩=100
p
cresc.
f
10
pp
20
sf
Var. I
sempre f e stacc.

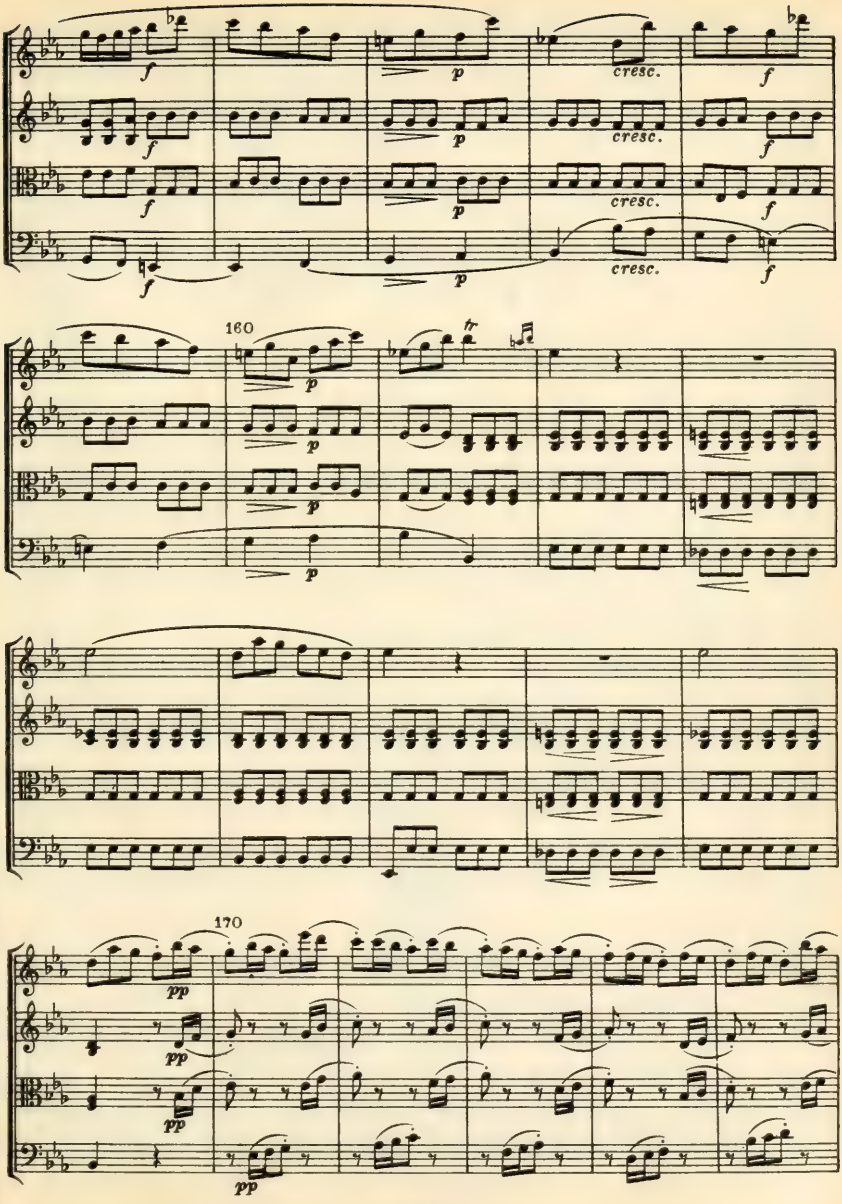

30
sf
sf
sf
sf
40
Var. II
sempr dolce e p
sempr dolce e p
3
dolce
sempre dolce e p
50
p
60

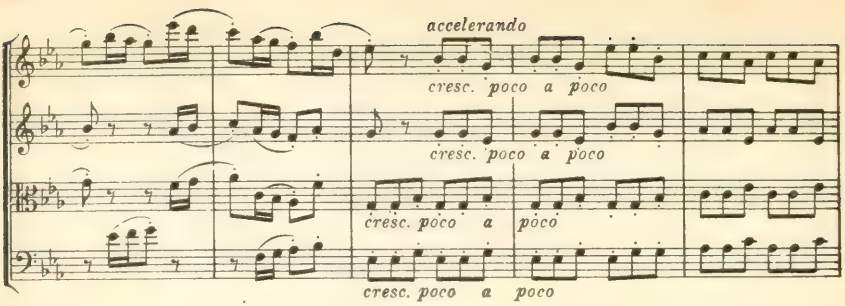

Var. III
70
80

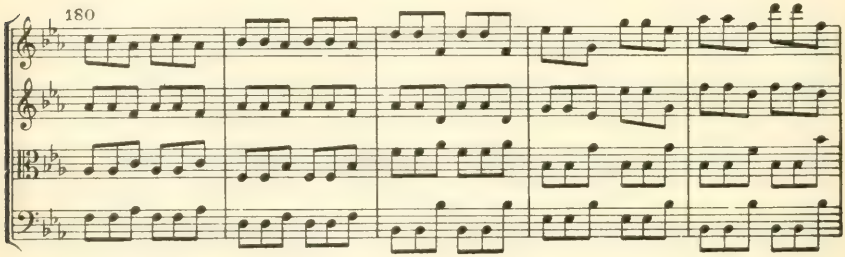

Var. IV
sempre p e dolce
sempre p e dolce
sempre p e dolce
sempre p e dolce
90
sempre p e dolce
cresc.
cresc.
cresc.
cresc.
100
Var. V
sotto voce
sotto voce
sotto voce
sotto voce
sempre f
sf
sf
sempre f
sempre f
sempre f

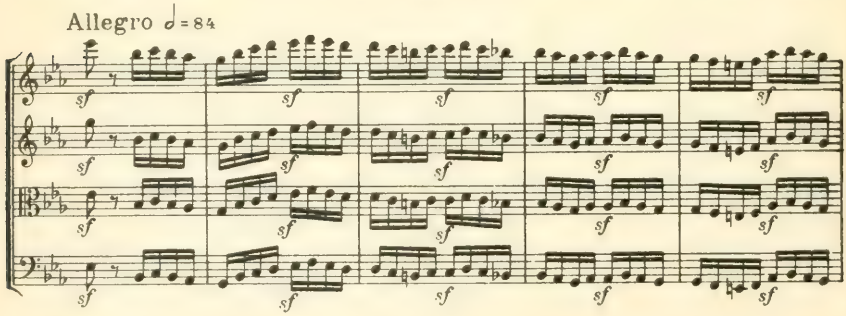

110
120
sf
sf
Var. VI
Un poco più vivace ♩=76
pp
pp
pp
pp 3
130

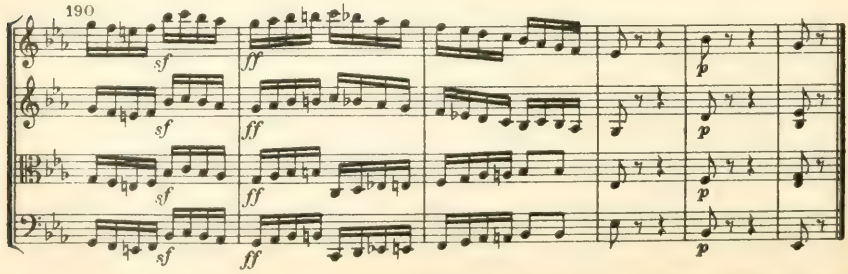

sempre pp
sempre pp
sempre pp
sempre pp
140
1.
2.
150
cresc.
cresc.
cresc.
cresc.
tr
tr


160
170
cresc.
cresc.
cresc.
cresc.









E. E. 1122 Stich und Druck von C. G. Röder G. m. b. H., Leipzig

Eulenburgs kleine Partitur-Ausgabe

Nik. Zmežkall von Domanovecz gewidmet

QUARTETT

No. 11

F moll

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 95

Vollendet im Oktober 1810
Erste Aufführung im Mai 1814 in Wien
Nach dem Autograph revidiert
und mit Einführung versehen von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

14

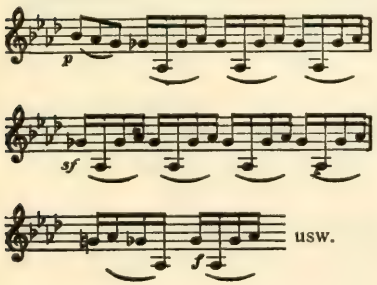
BEETHOVEN,
STREICHQUARTETT F MOLL, OP. 95

Das in der k. k. Hofbibliothek zu Wien befindliche Autograph ist überschrieben: Quartett serioso — 1810 im Monath Oktober — Dem Herrn von Zmeskall gewidmet von seinem Freunde L v Bthvn und geschrieben im Monat Oktober. Letzterer Zeitpunkt bezieht sich natürlich nur auf die endgültige Fassung, während die Skizzen unmittelbar nach Vollendung der Egmont-Musik im Mai 1810 schon begonnen worden sind, zu einer Zeit, wo sich ein ernster Heiratsplan Beethovens zerschlagen hatte. Vielleicht bezieht sich hierauf die Bezeichnung des Quartetts „serioso", zumal der Freund, dem es gewidmet ist, von jenem Heiratsplan Kenntnis hatte. — Die im Dezember 1816 erschienene erste Ausgabe in Stimmen trägt den Titel: Eilftes Quartett für zwey Violinen, Bratsche und Violoncelle. Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskal von Domanovetz gewidmet von Ludwig van Beethoven. 95tes Werk. Eigenthum der Verleger. Wien, im Verlag bey S. A. Steiner und Comp. etc., (Verlags-No. 2580). — Die in vorliegender Partitur angeführten Metronomisierungen sind von Beethoven selbst s. Z. festgesetzt.

Zwischen Autograph und Original-Ausgabe einerseits und späteren Ausgaben andererseits finden sich nachstehende

Varianten.

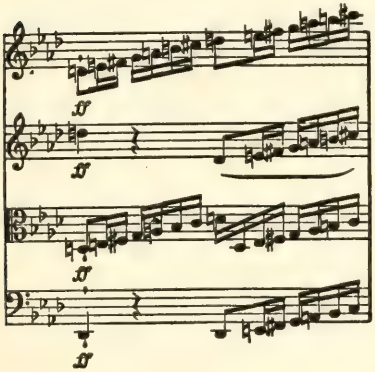
I. 1. Satz Takt 34 ff. ist in der Original-Ausgabe die erste Violine so notiert:



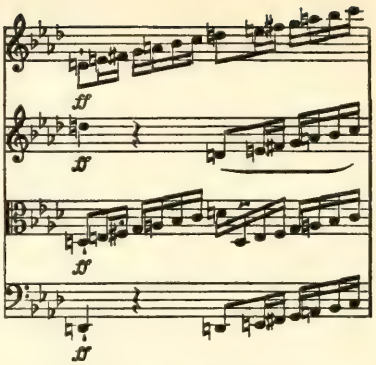
Dieselbe Sechszehntel-Figur findet sich sowohl in den Skizzen aus dem Jahre 1810 (vgl. Nottebohm, Neue Beethoviana S. 279) zu diesem Quartett, als auch im Autograph; in letzterem ist sie jedoch nachträglich von B. in Triolen abgeändert. Da, wie gesagt, die erste Ausgabe, sowie die Nachdrucke von Heckel, Holle-Liszt u. a. noch die ursprüngliche Form zeigen, so ist anzunehmen, daß die Änderung erst später, und zwar zuerst auf den Platten und danach im Manuskript vorgenommen wurde, ein Beweis dafür, daß Beethoven Änderungen, welche er selber nachträglich auf den Platten vornehmen ließ, auch in dem Manuskripte vermerkte. Die Litolff-

sche Ausgabe hat diese Abänderung, ebenso auch die Joachim-Mosersche.

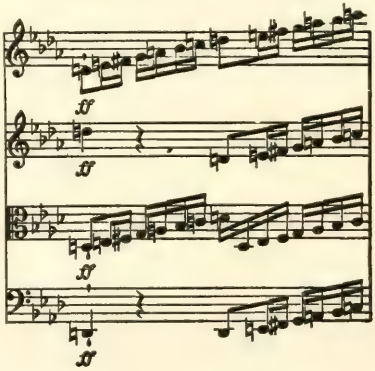
II. 1. Satz Takt 107 lautet nach der Original-**Stimmen**-Ausgabe, in Partitur gesetzt, folgendermaßen:



während die spätere Haslingersche*) Ausgabe, welcher dieselben Platten zugrunde liegen und der u. a. Holle-Liszt, Litolff und Joachim-Moser folgen, mit deutlich sichtbaren Korrekturspuren diesen Takt so angibt:



konform dem Manuskript, welches laut genauer Kopie lautet:



April 1911

Wilh. Altmann

*) **Tobias Haslinger** übernahm die Firma S. A. Steiner & Co. im Jahre 1826, also noch zu Beethovens Lebzeiten.

BEETHOVEN,
STRINGQUARTET IN F MINOR, OP. 95

The autograph copy of the present work to be found in the Imperial and Royal Library, Vienna is headed as follows: Quartett serioso—1810 in the month of October—Dedicated to Herr von Zmeskall by his friend L v Bthvn and written in the month of October. This date naturally only relates to the final setting, for the sketches were already begun directly after the completion of the Egmont music in May 1810, at a period when Beethoven's serious intentions of getting married had fallen through. Perhaps this was the reason why the work is called "serioso", and the friend to whom it is dedicated may have known of the affair.

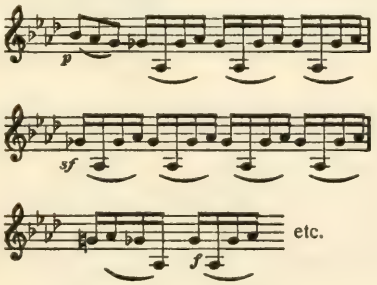
The first edition of the parts, published in December 1816 bears the following title: Eilftes Quartett für zwey Violinen, Bratsche und Violoncelle. Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskal von Domanovetz gewidmet von Ludwig van Beethoven. 95tes Werk. Eigenthum der Verleger. Wien, im Verlag bey S. A. Steiner und Comp. etc. (Edition No. 2580). — The metronome marks in the present score were fixed by Beethoven.

Between the autograph copy and the original edition on the one hand, and later editions on the other, the following

Variant Readings

occur:

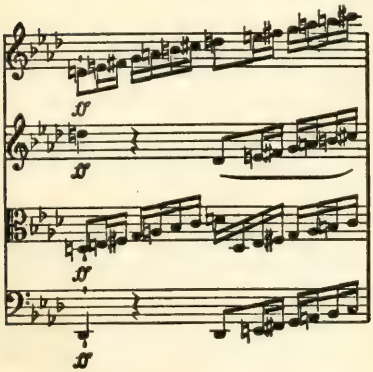
I. 1. movement, bars 34 and following. In the original edition the music stands thus:



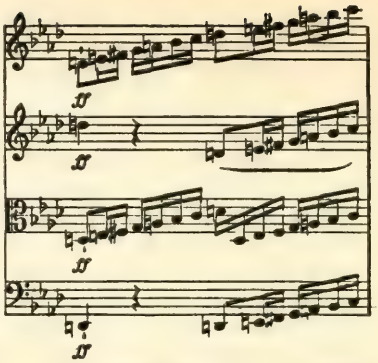
This same semiquaver figure is to be found both in the 1810 sketches to this quartet (cf. Nottebohm, "Neue Beethoviana", p. 279) as well as in the autograph copy; but in the latter the figure was changed afterwards into triplets by Beethoven. As the first edition, as well as the later editions of Heckel, Holle-Liszt etc. give the passage in its original form, it may be assumed that the emendation was only made subsequently, first on the plates, and later in the M. S. This proves that Beethoven noted down the alterations in the M. S.

which he had done on the plates. The Litolff and Joachim-Moser editions also make the same alteration.

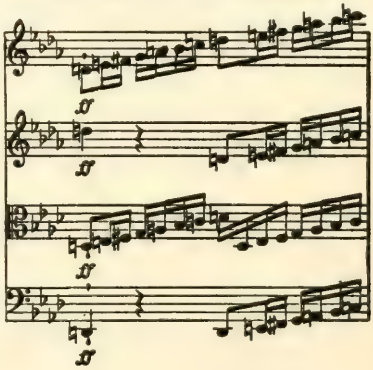
II. According to the original edition of parts, the score reads thus:



in 1. movement, bar 107; whilst the later edition of Haslinger*), based on the same plates and which is followed by Holle-Liszt, Litolff and Joachim-Moser the passage is given as follows, with clearly visible signs of correction:



thus conforming to the M. S. which, more correctly written, runs:



April 1911

Wilh. Altmann

*) **Tobias Haslinger**, took over the firm of S. A. Steiner & Co. in 1826, still during Beethoven's life-time.

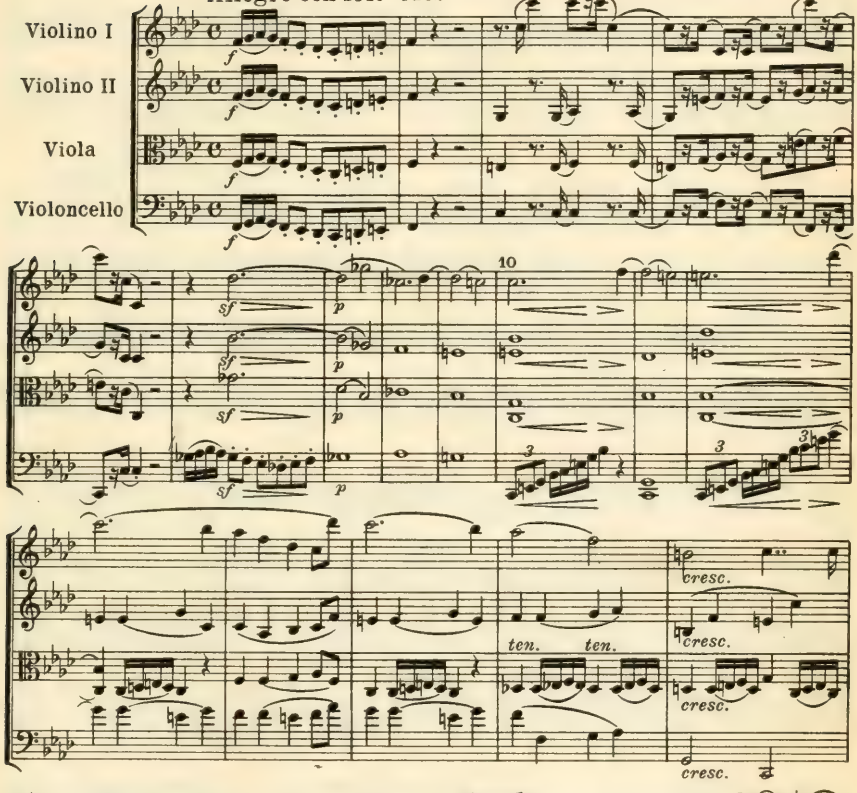
Quartett Nº 11

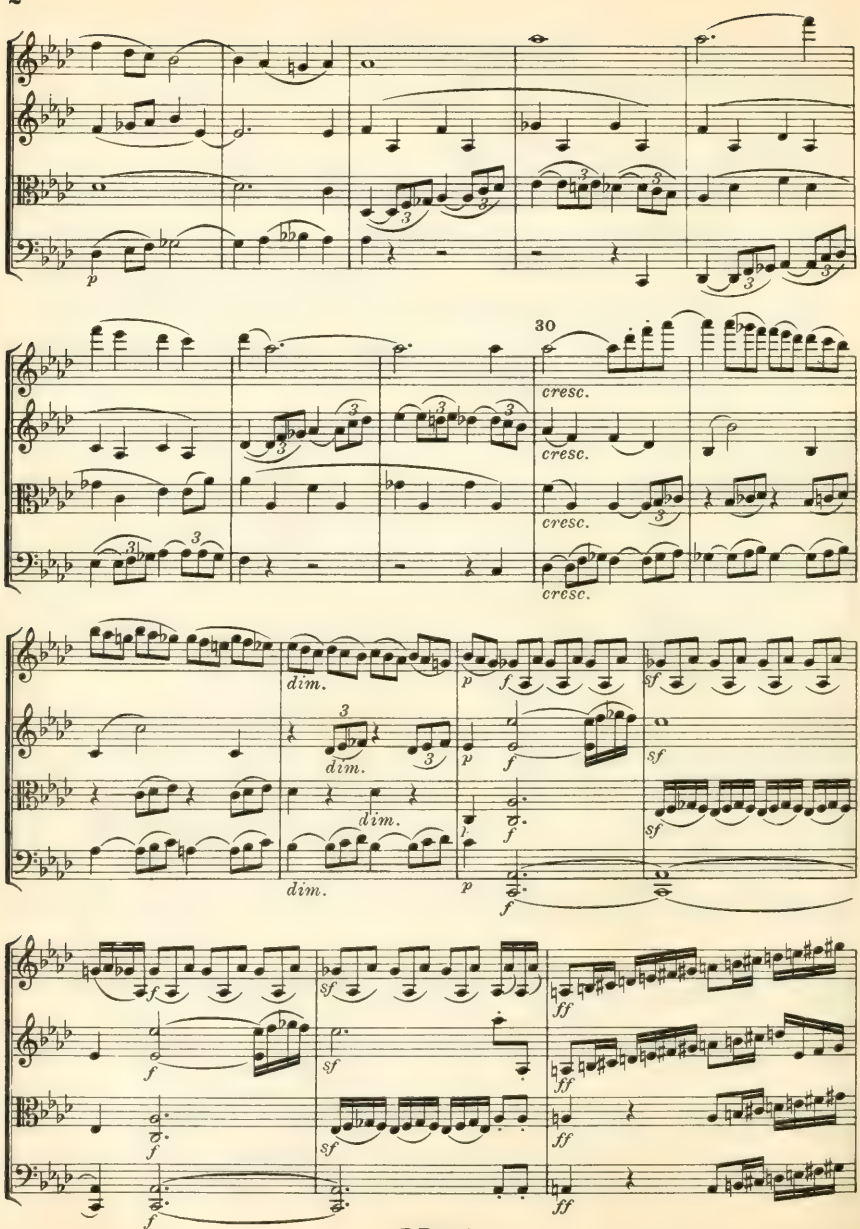
I

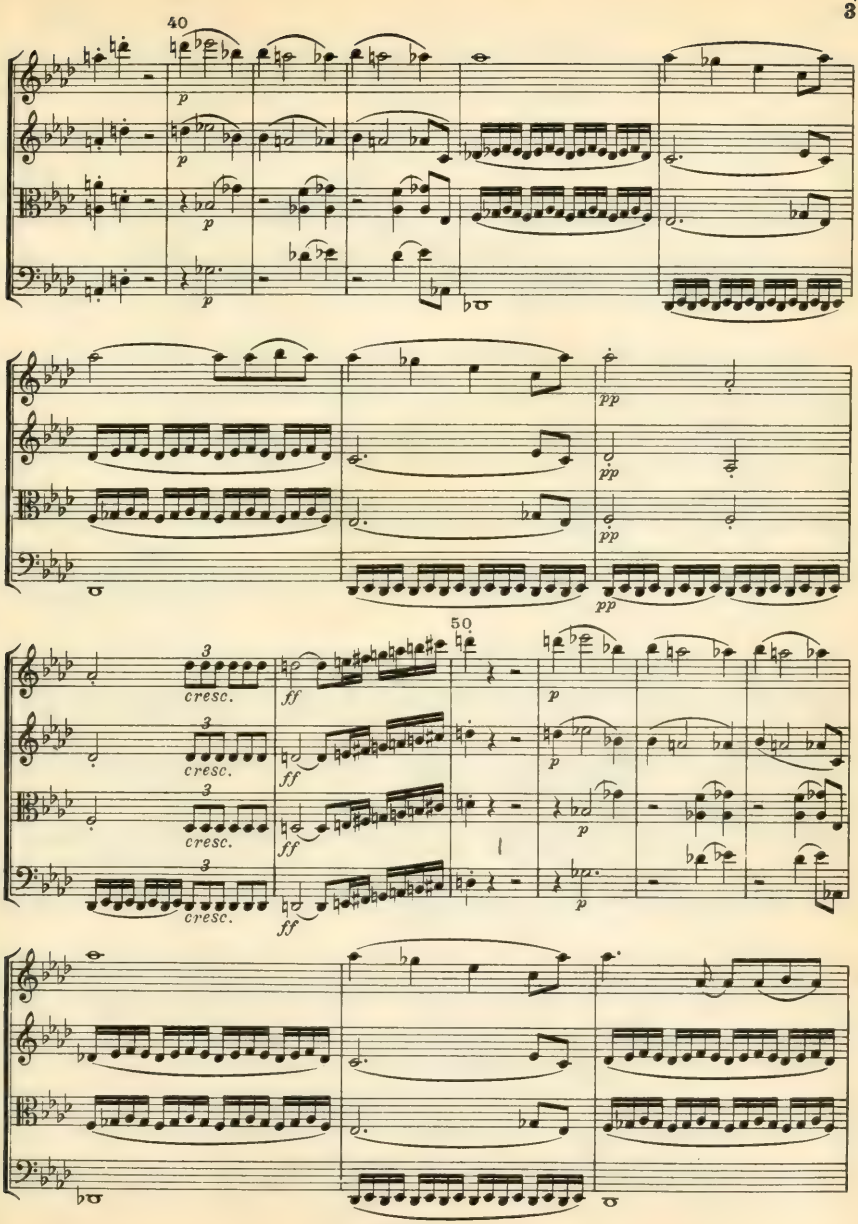
L. van Beethoven, Op. 95
1770-1827

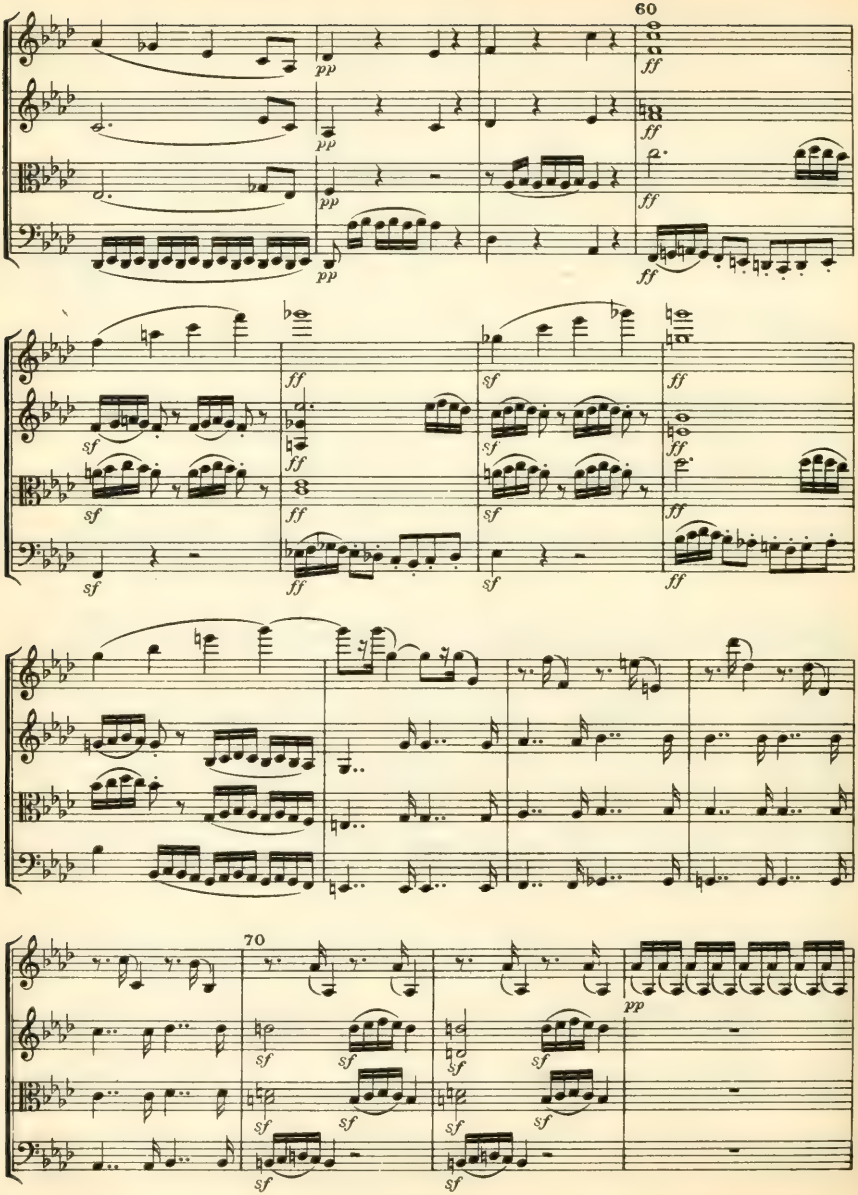
Allegro con brio ♩=92

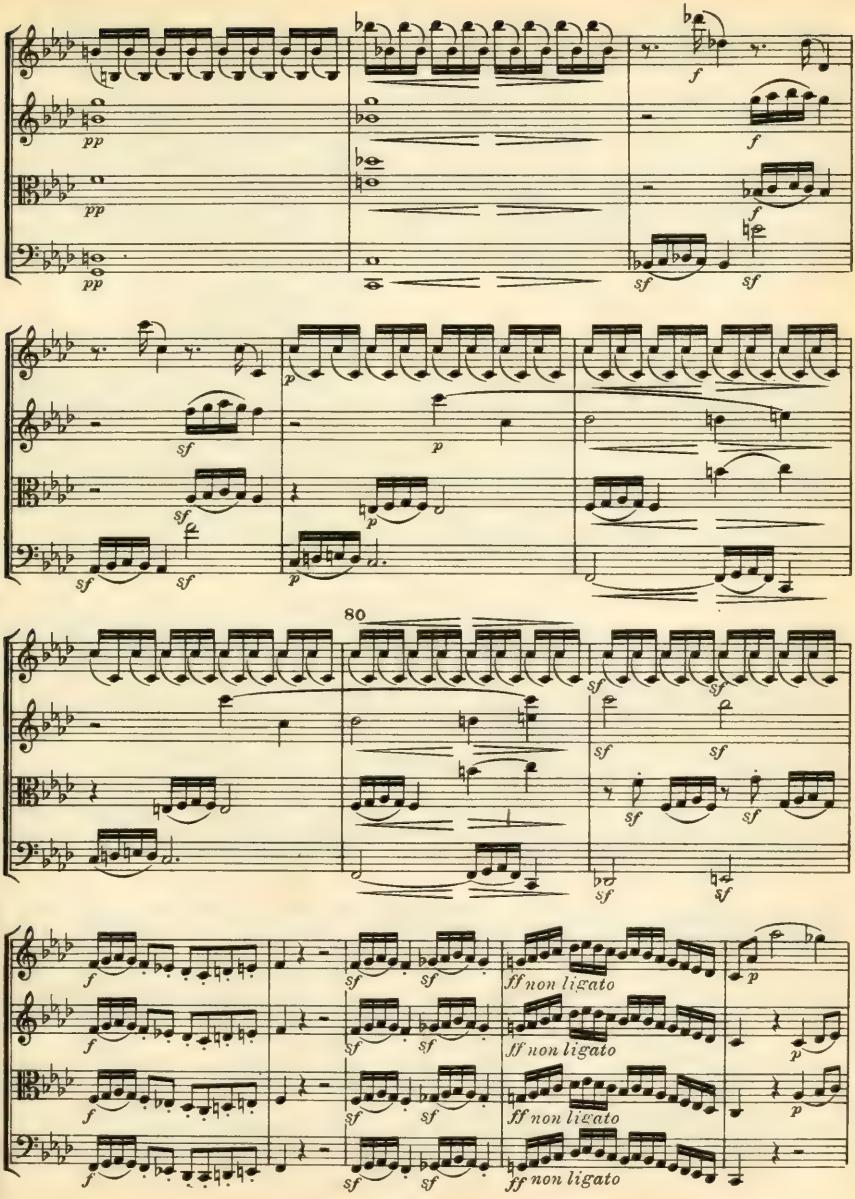
Violino I
Violino II
Viola
Violoncello

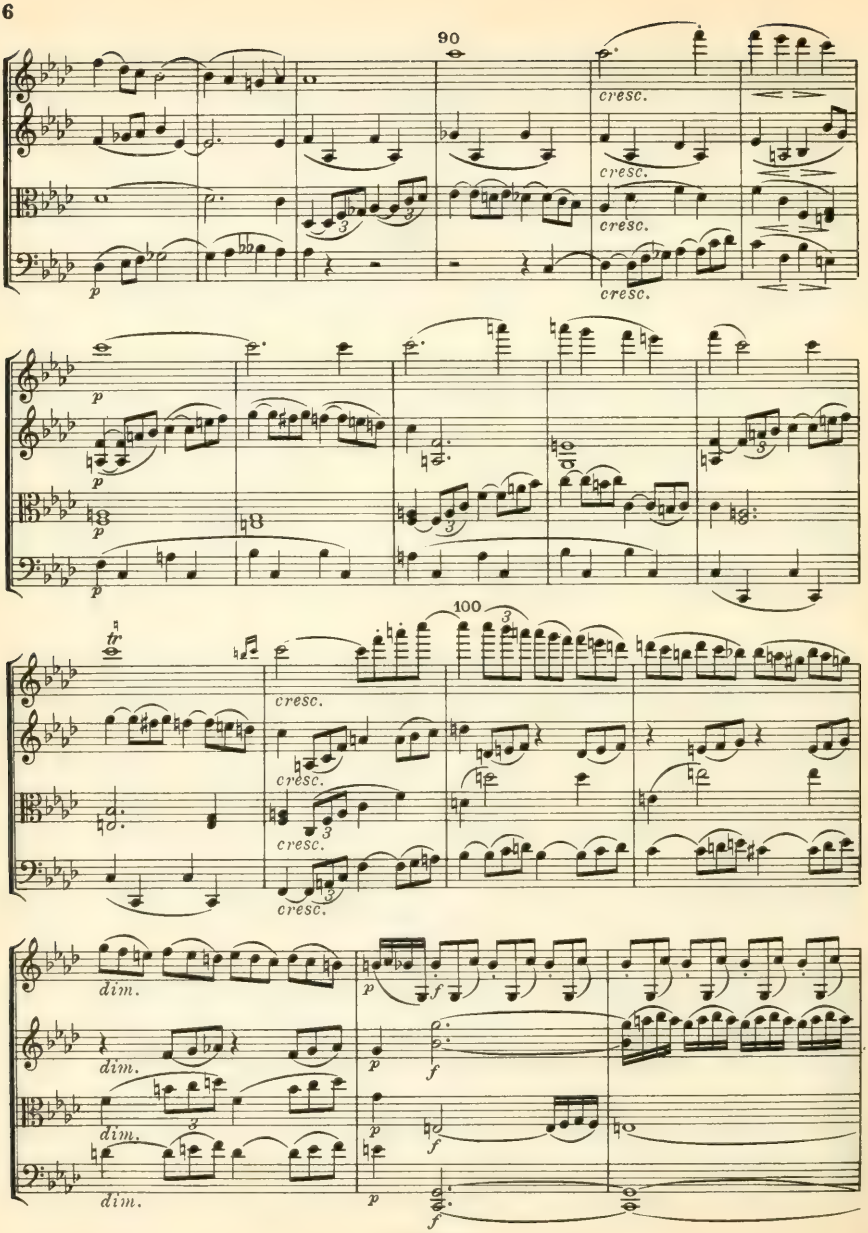


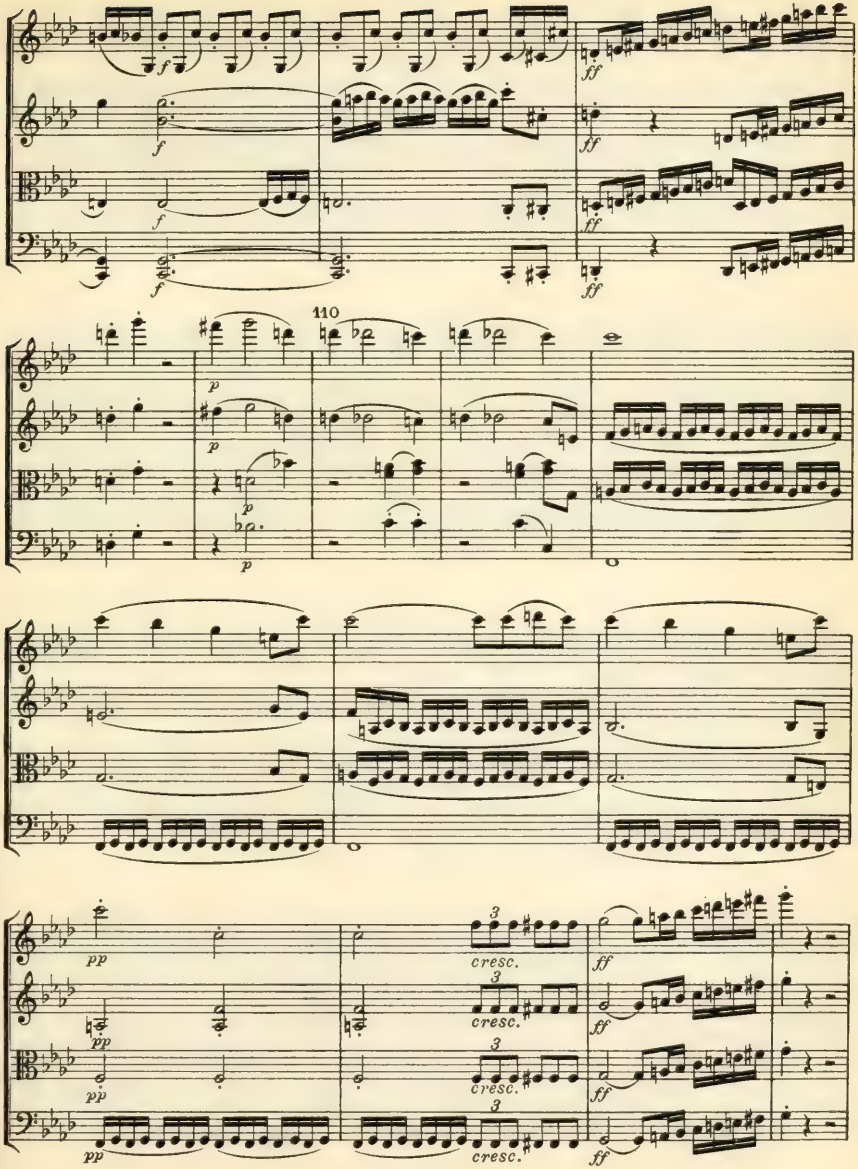

30
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.

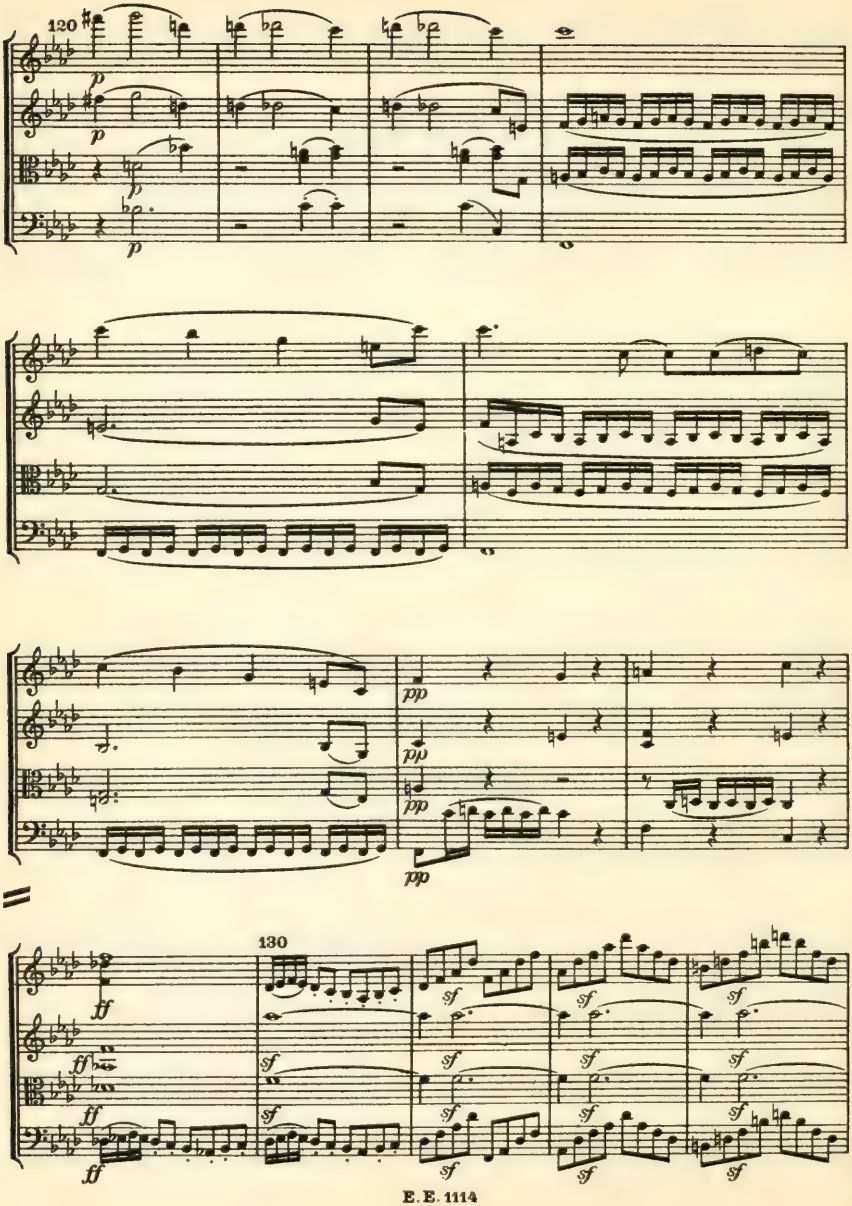

40
p
pp
50
3
cresc.
ff

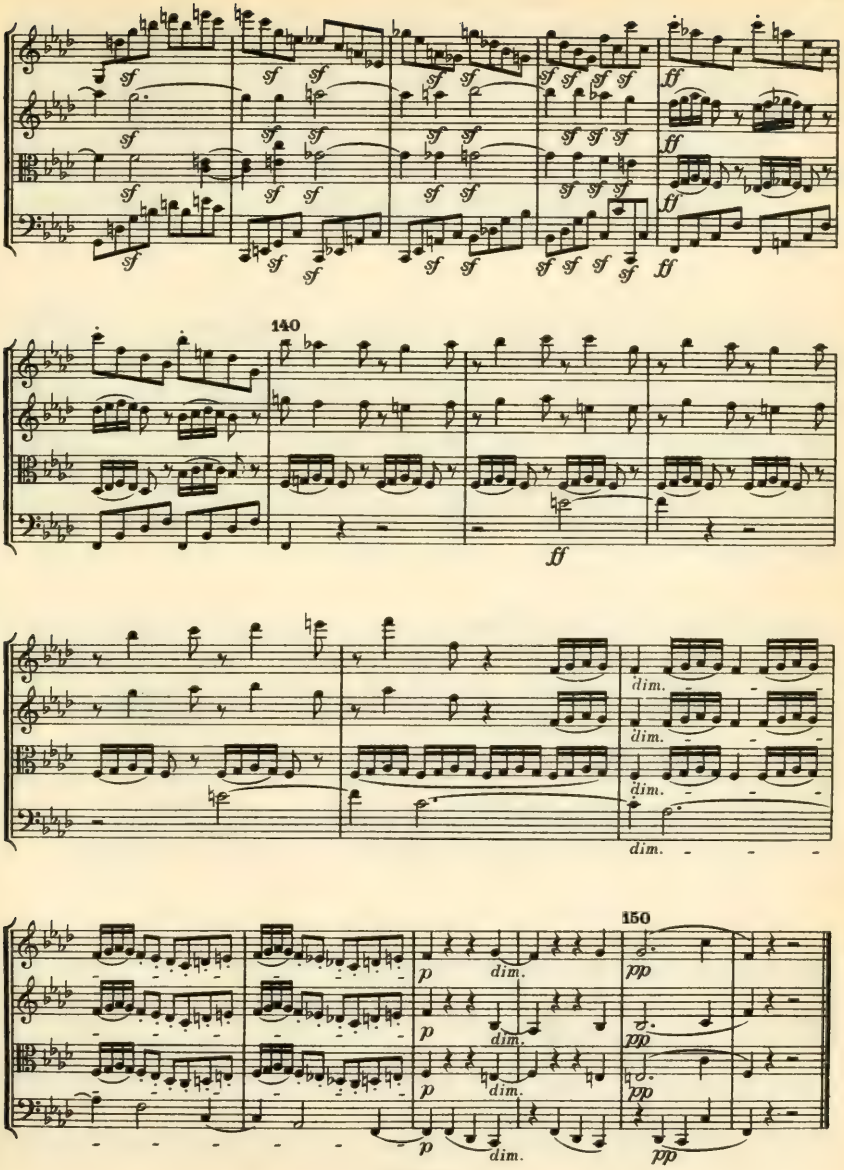

60
70


80
ff non ligato
ff non ligato
ff non ligato
ff non ligato


90
cresc.
cresc.
cresc.
cresc.
p
p
p
p
100
tr
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.
p
f
p
f
p
f
p
f

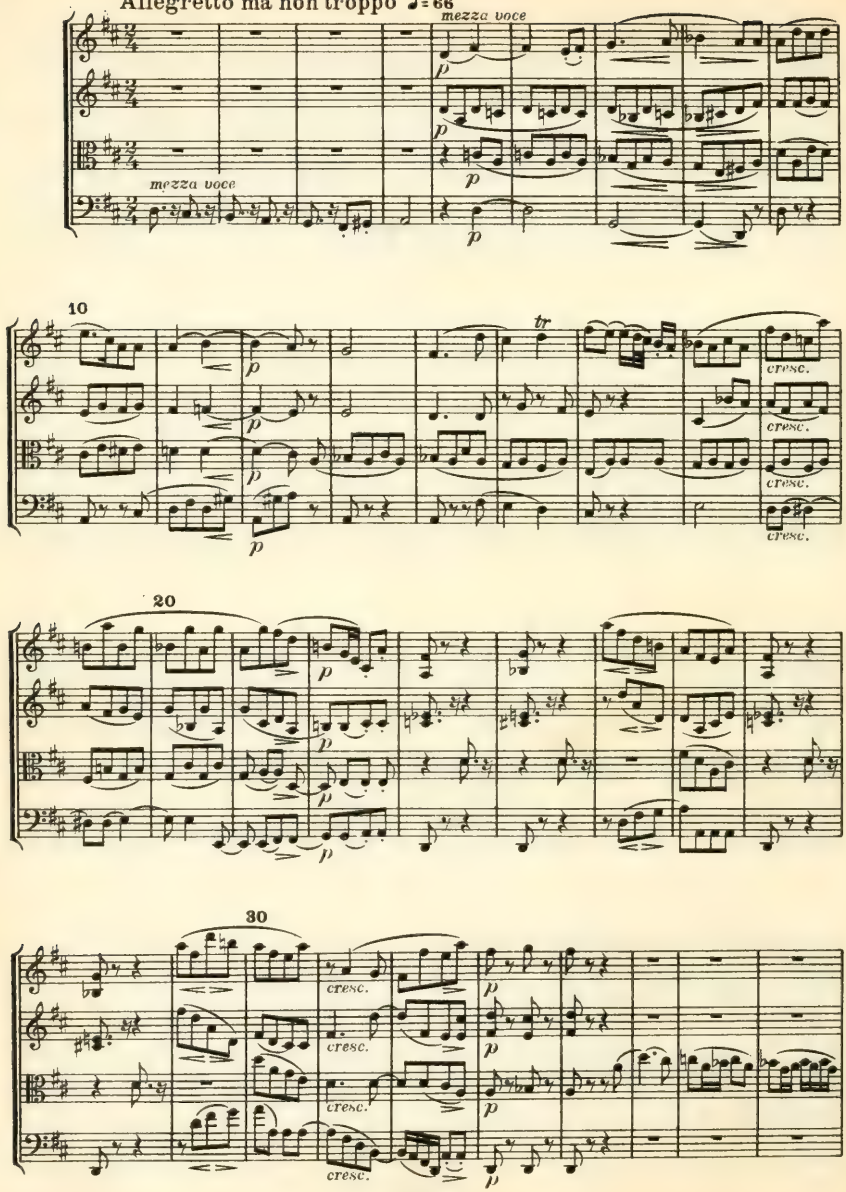

110
f
ff
p
pp
cresc.
3

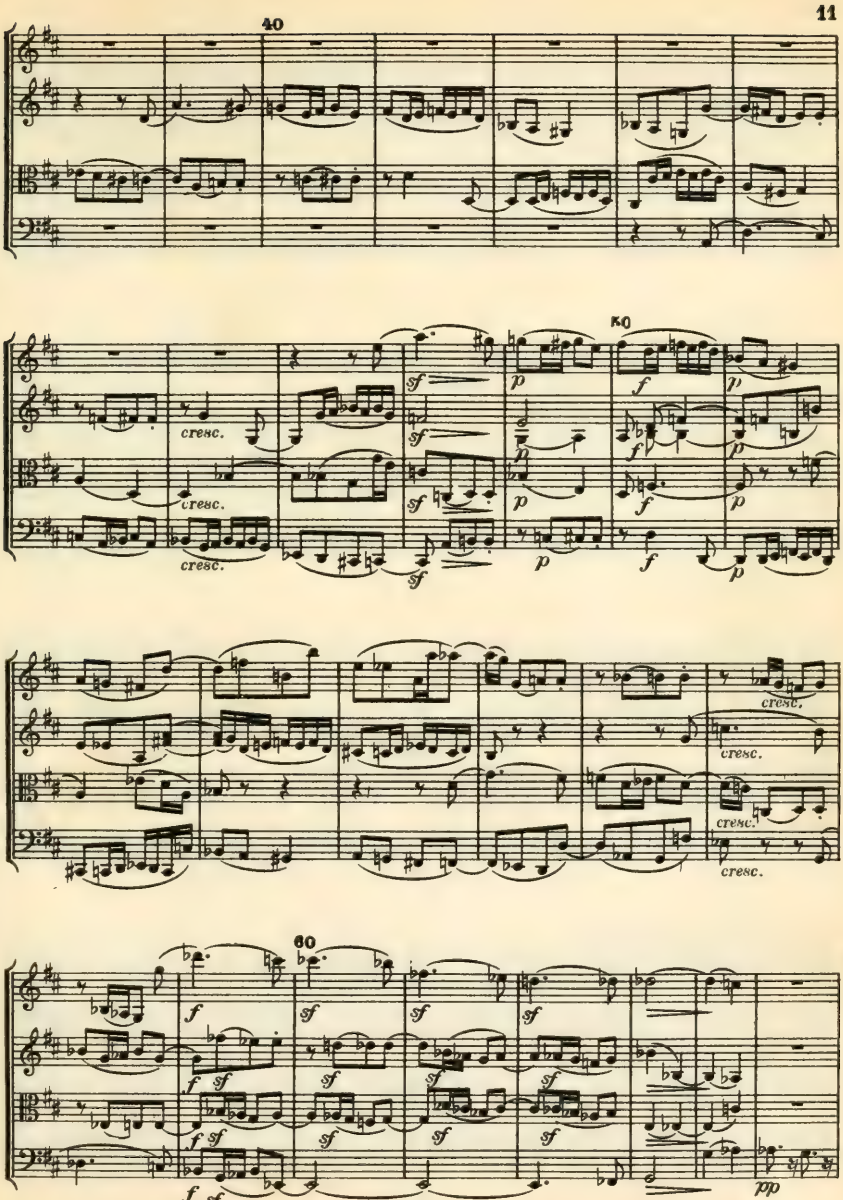

120
p
p
p
p
pp
pp
pp
pp
130
ff
ff
ff
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

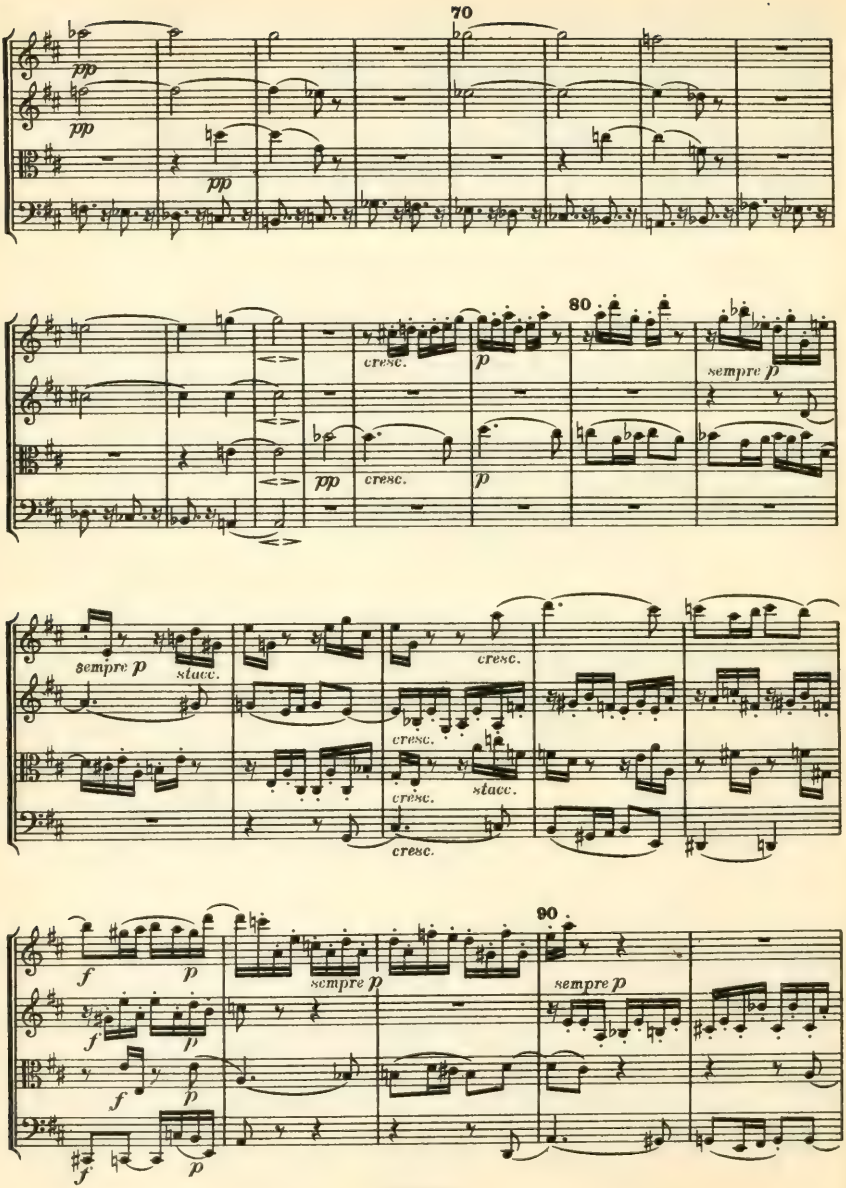

140
150
dim.
pp

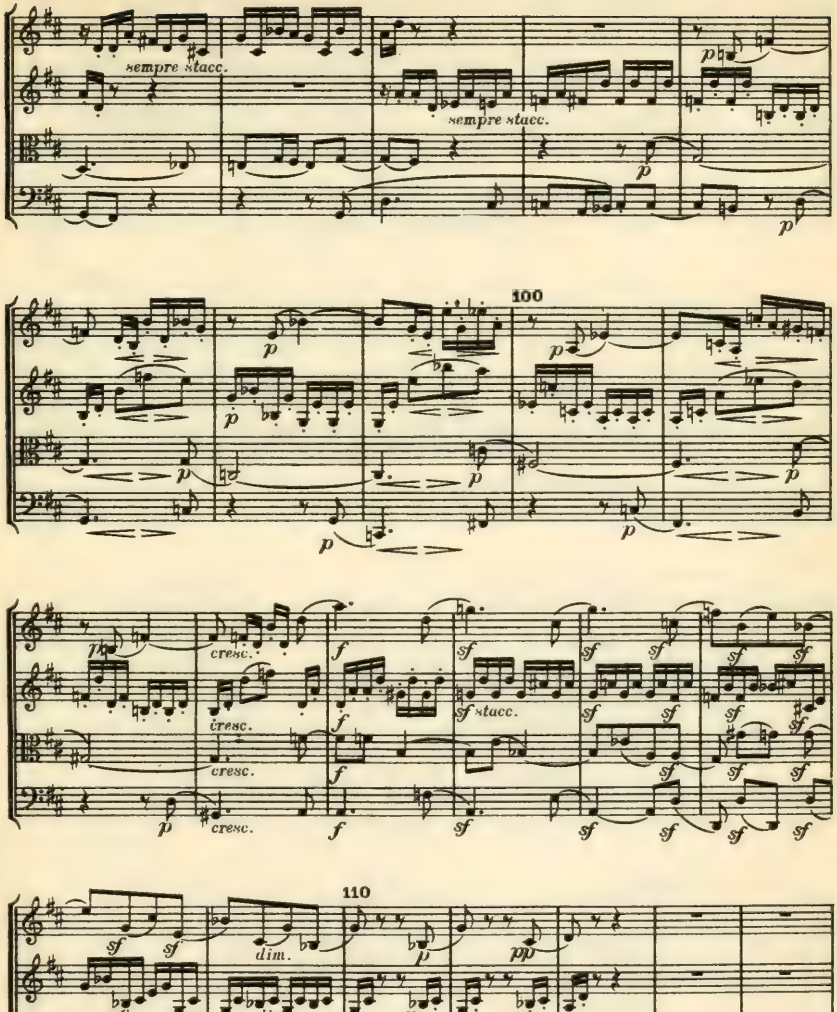
II

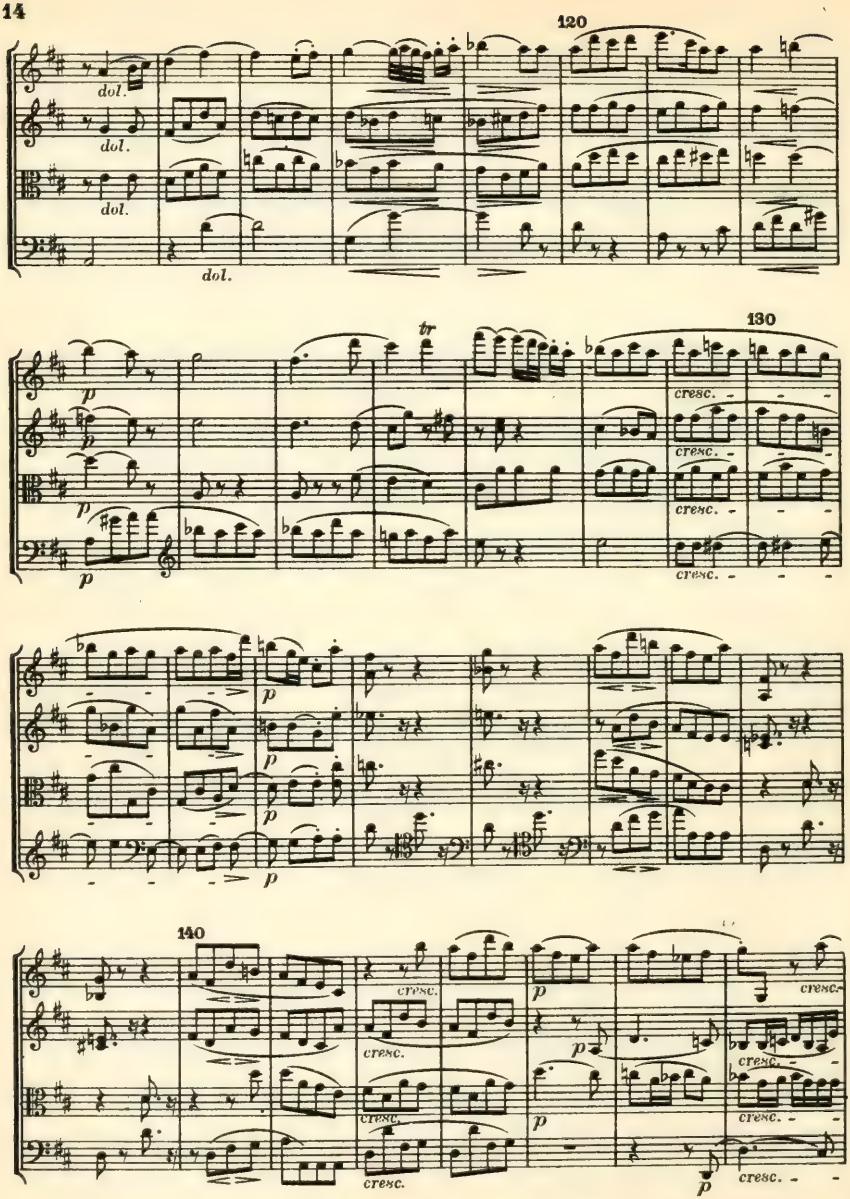
Allegretto ma non troppo ♩= 66

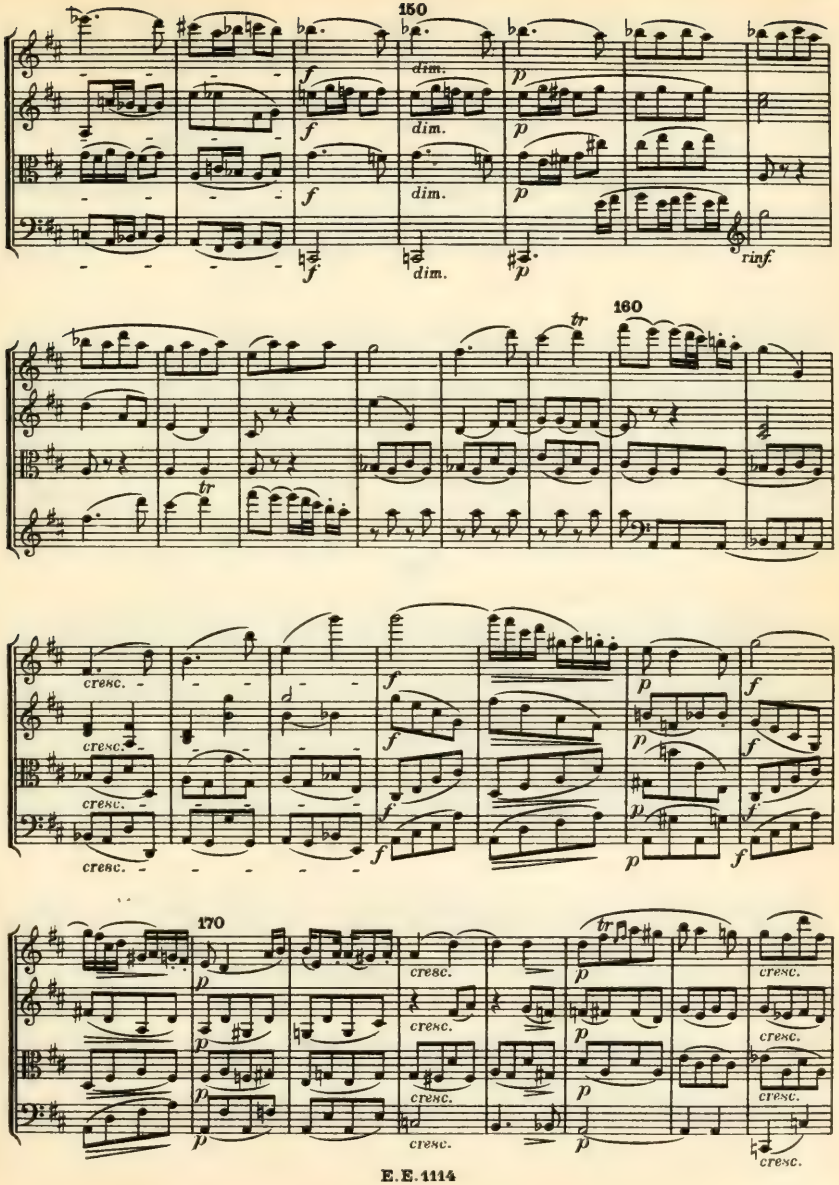


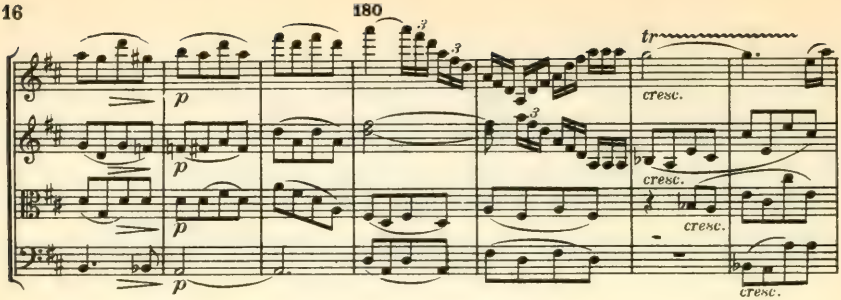

40
50
60
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
f
sf
p
pp

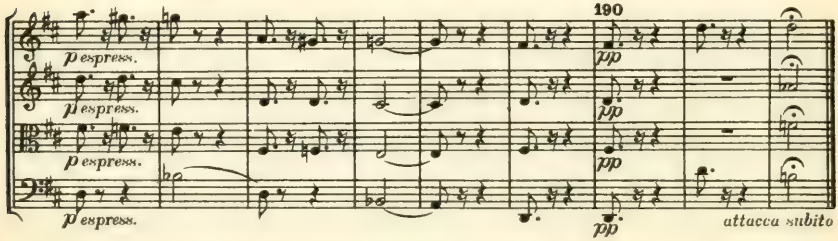

70
pp
pp
pp
80
cresc.
p
sempre p
pp
cresc.
p
sempre p
stacc.
cresc.
cresc.
cresc.
stacc.
cresc.
90
f
p
sempre p
sempre p
f
p
f
p
f
p


sempre stacc.
sempre stacc.
100
cresc.
cresc.
cresc.
stacc.
110
dim.
dim.
dim.
dim.
sotto voce


120
dol.
dol.
dol.
dol.
130
tr
cresc.
cresc.
cresc.
cresc.
140
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

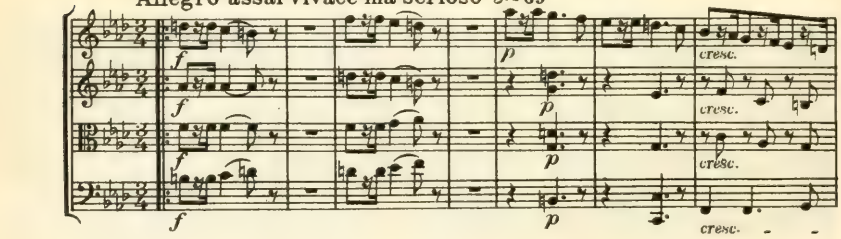

150
160
170
dim.
rinf.
cresc.

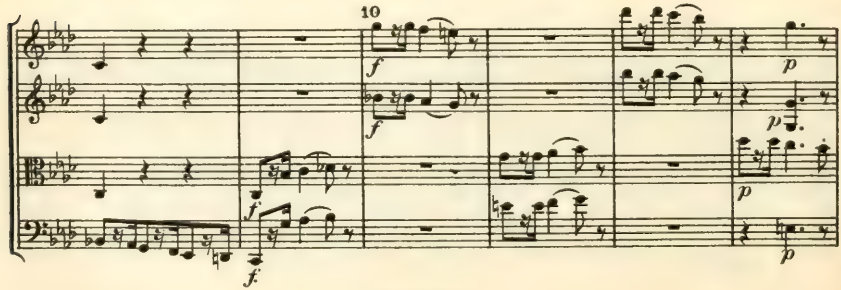


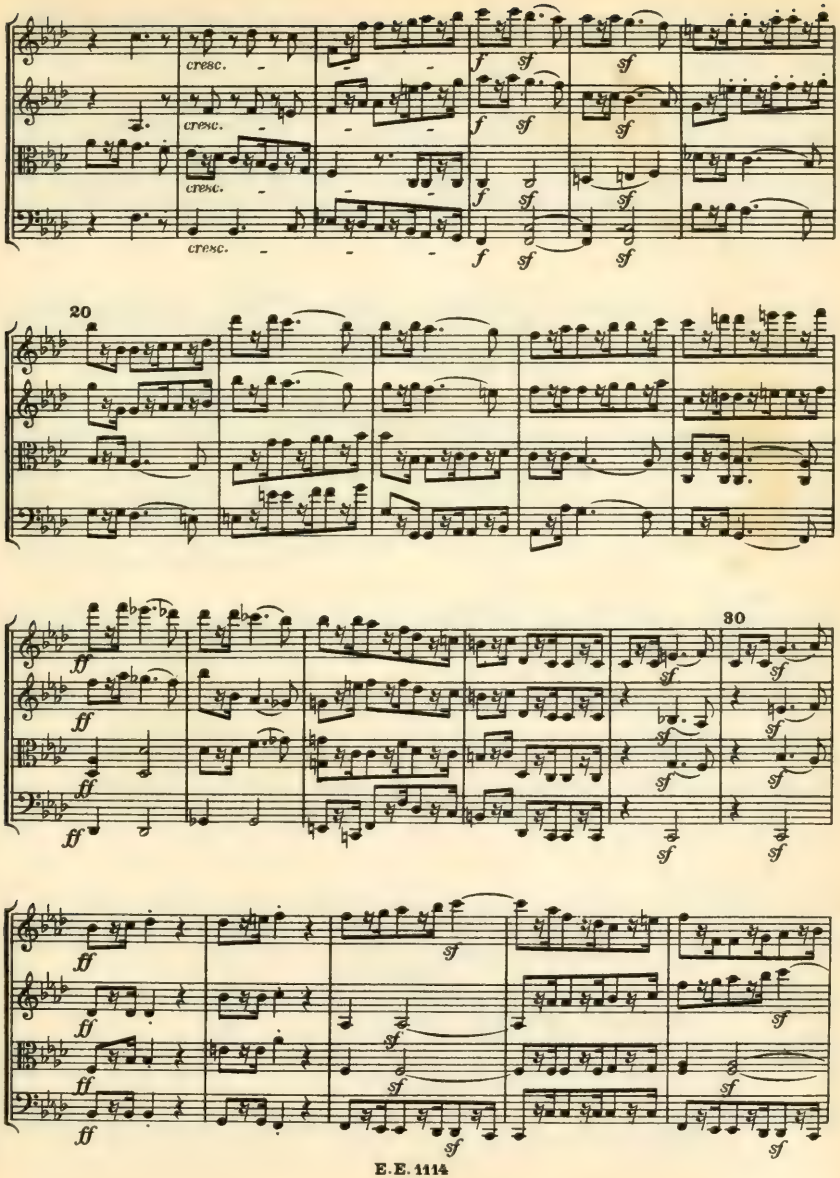


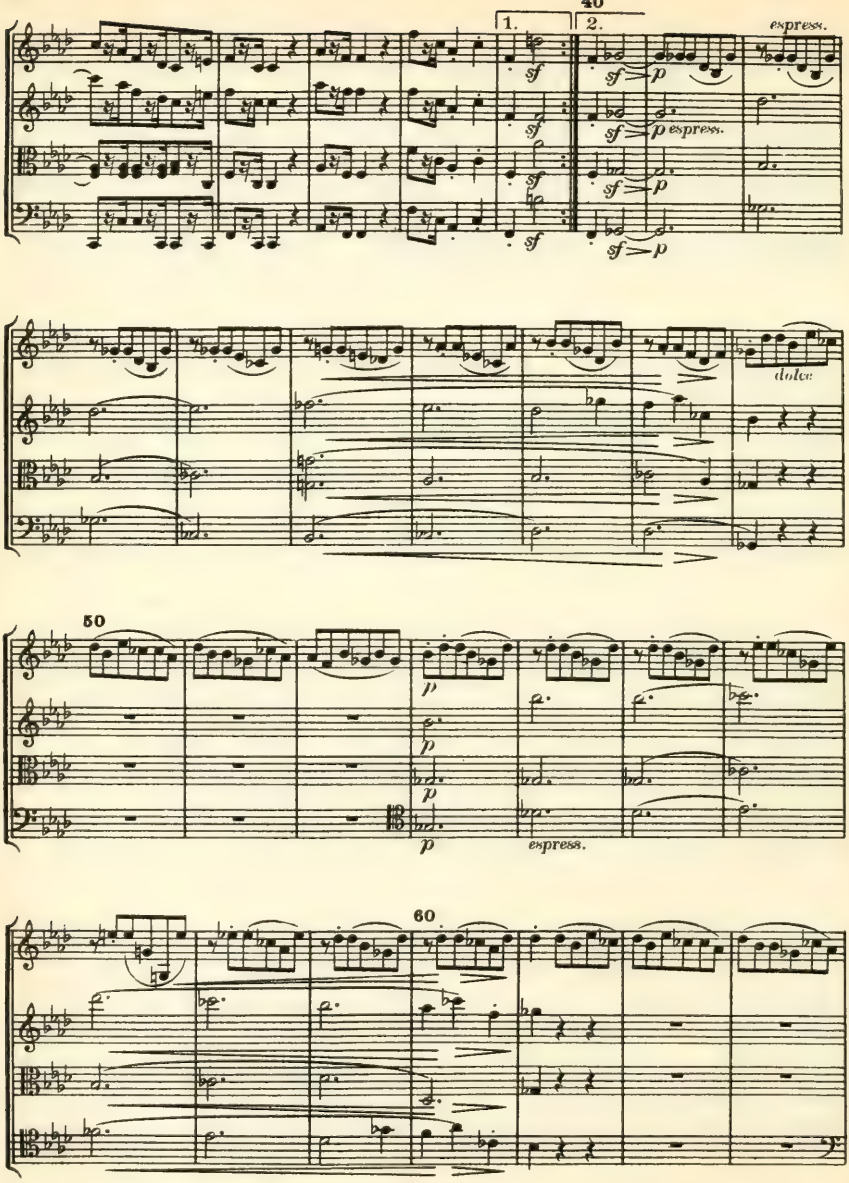
III

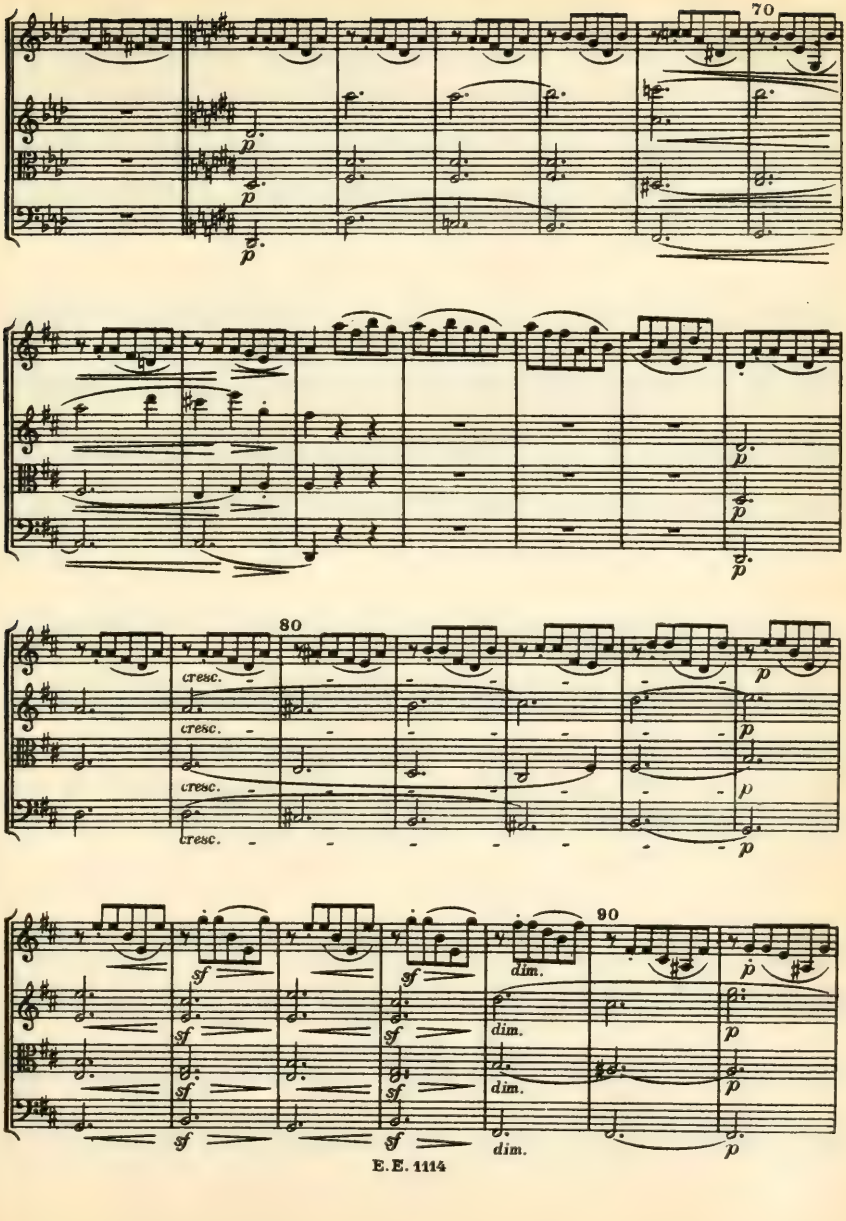
Allegro assai vivace ma serioso ♩. = 69

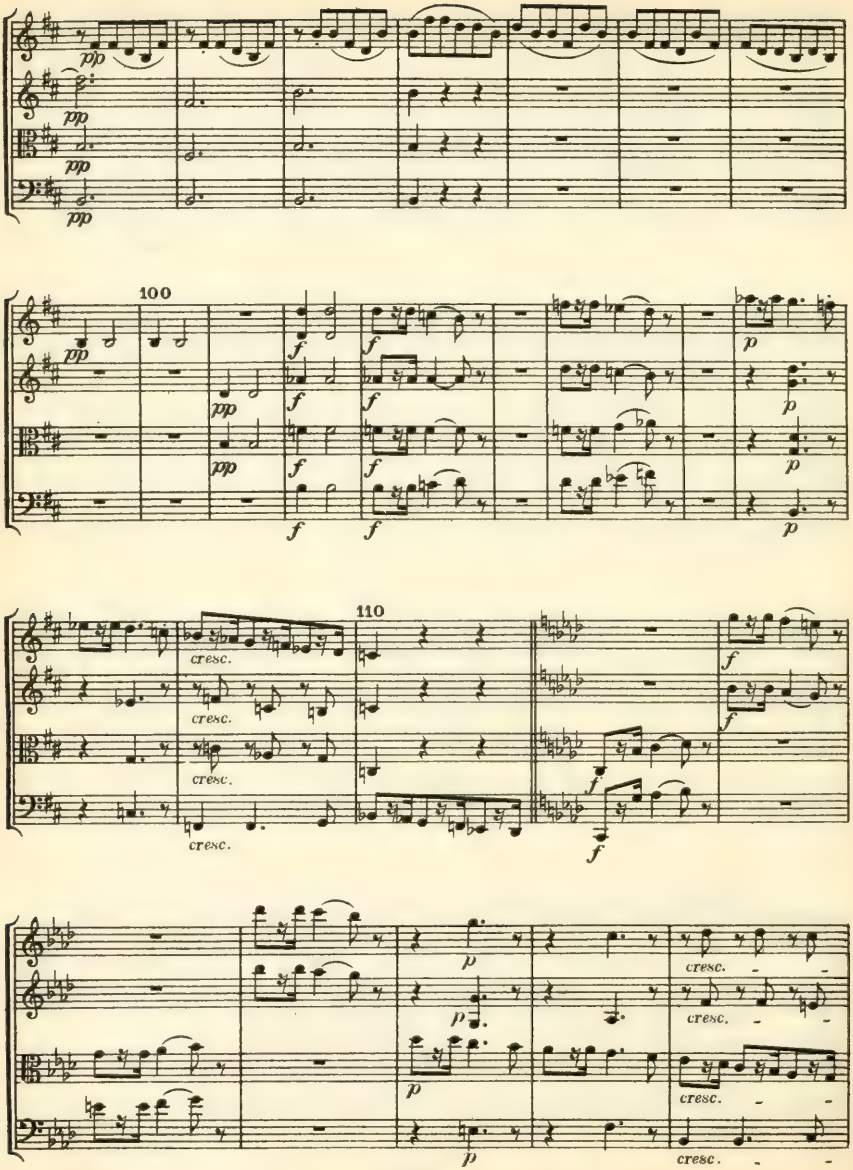


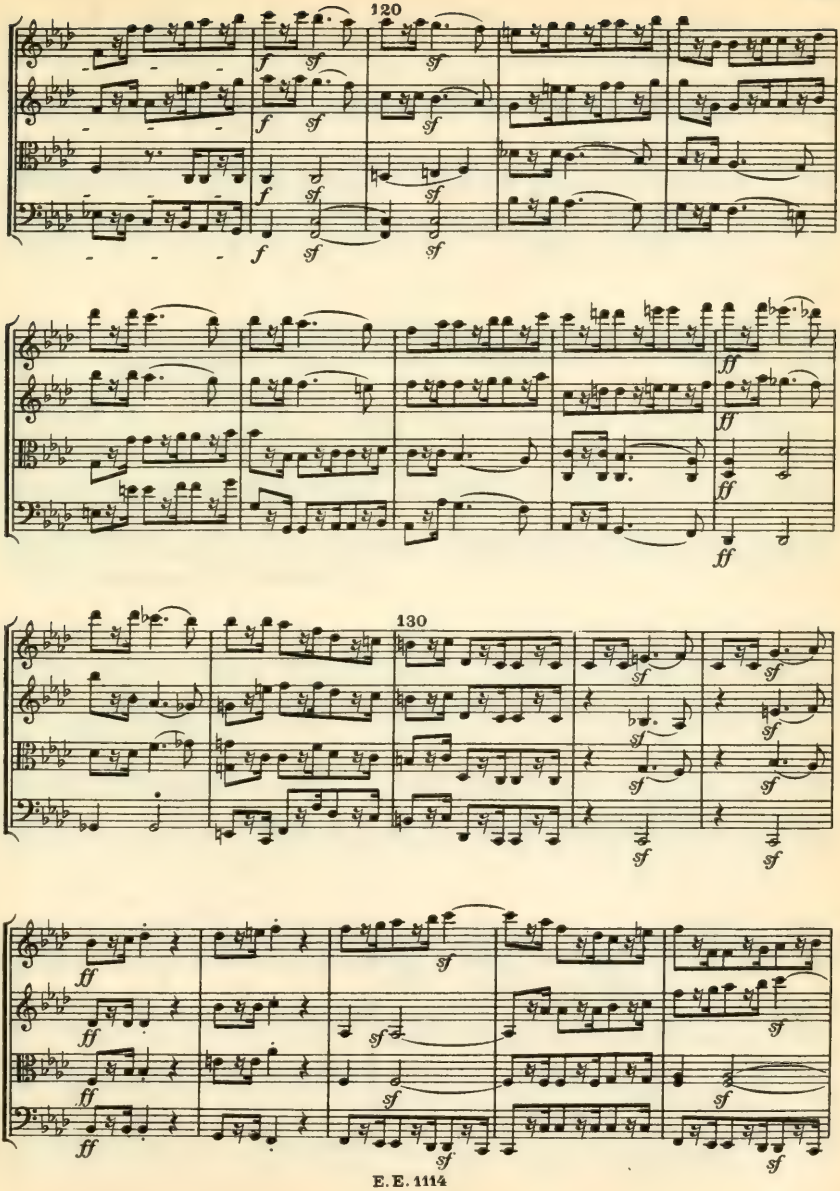


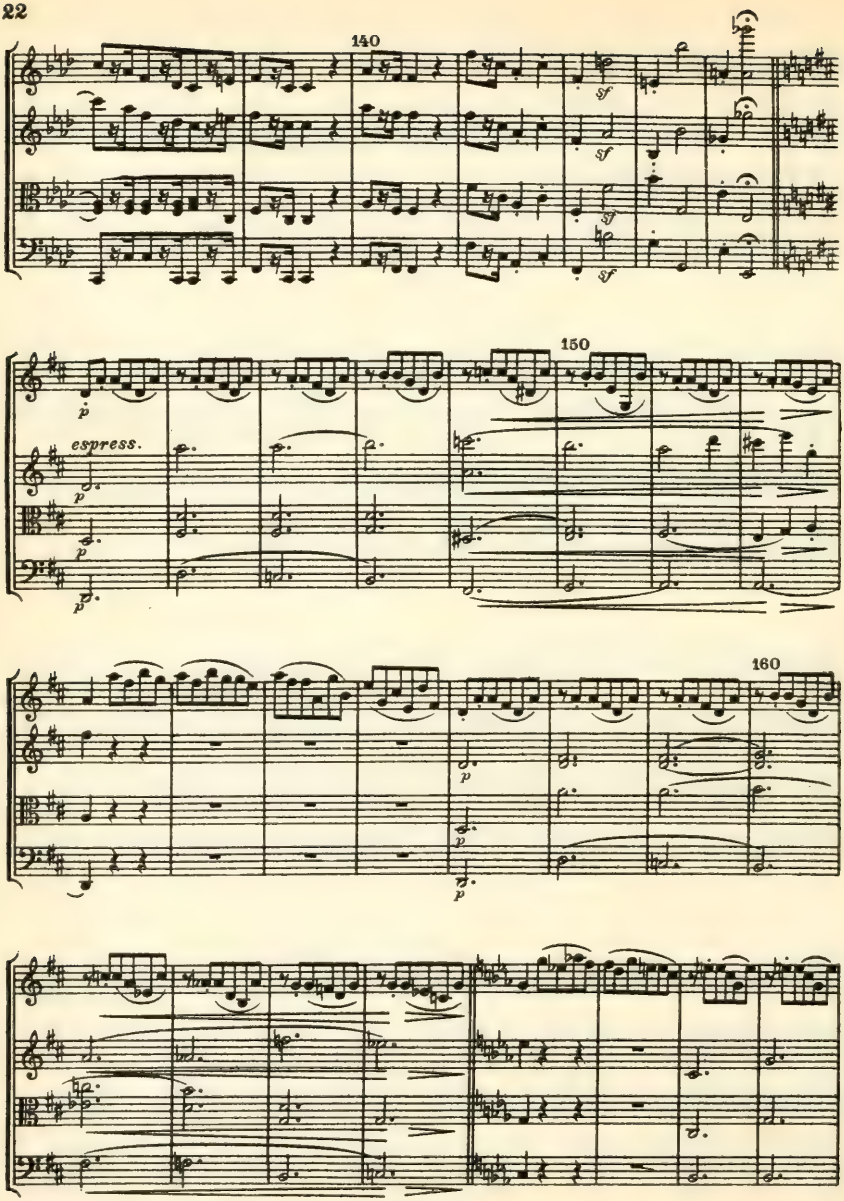

cresc.
cresc.
cresc.
cresc.
20
30

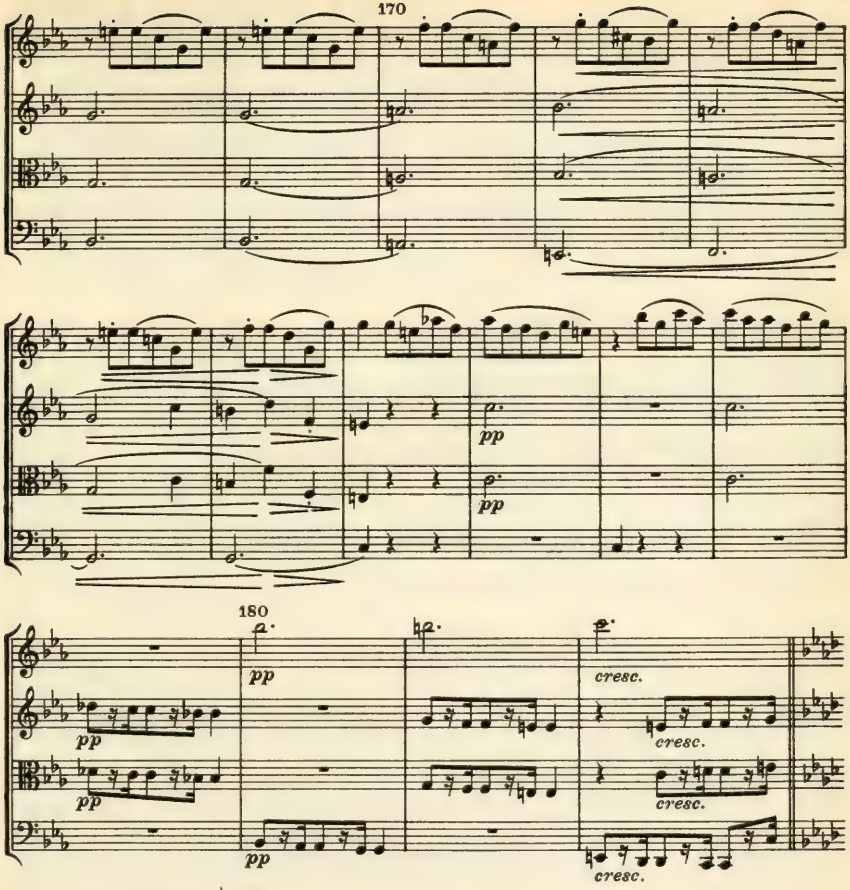

40
1.
2.
sf
p
espress.
dolce
50
60
espress.

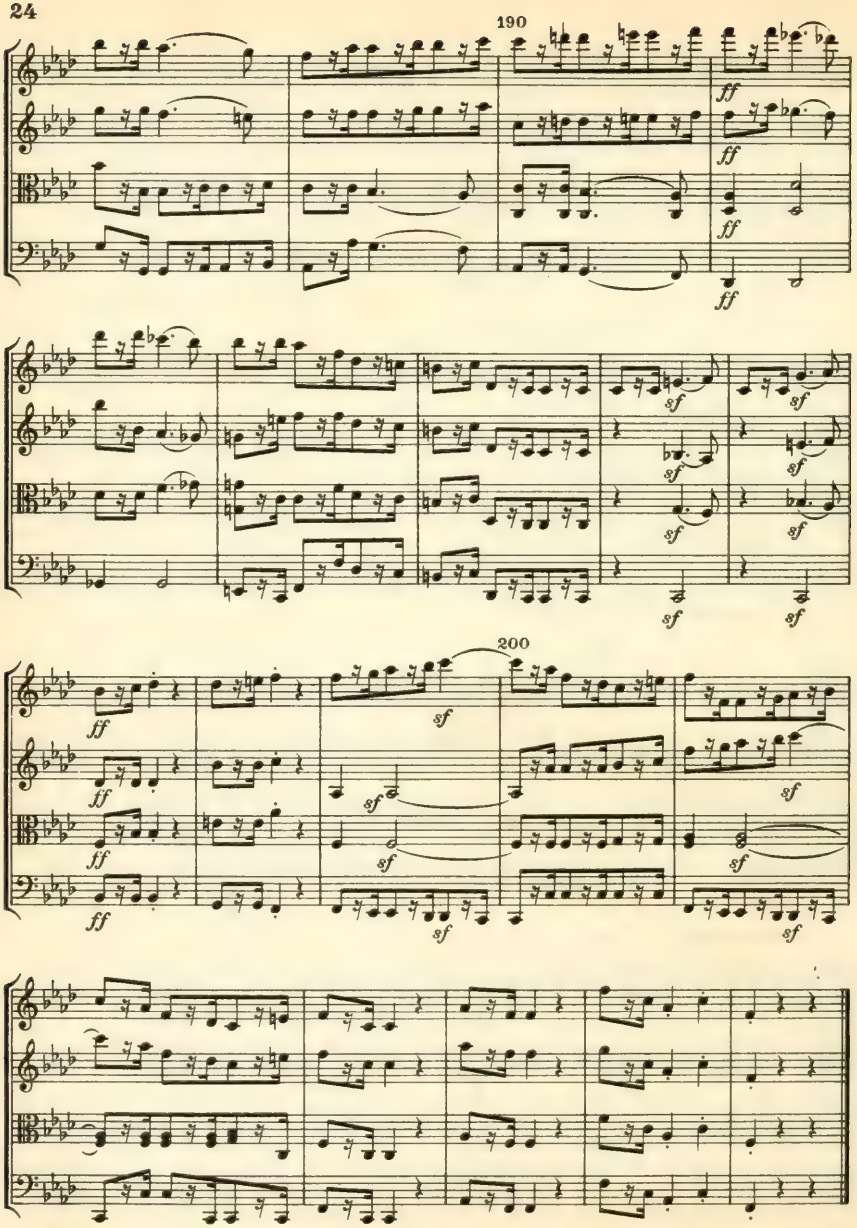

70
80
cresc.
cresc.
cresc.
cresc.
90
dim.
dim.
dim.
dim.


100
110
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.


120
130

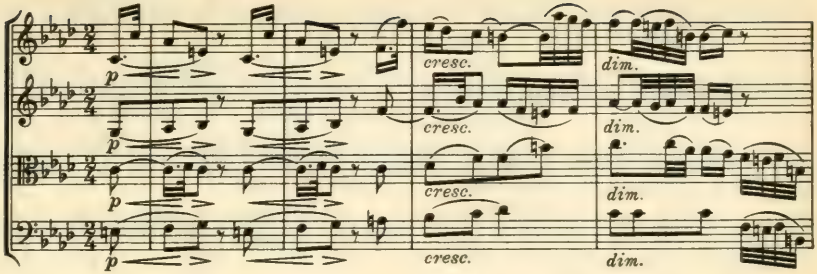

140
sf
sf
sf
sf
150
p
espress.
p
p
p
160
p
p
p


170
pp
pp
180
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
Più Allegro ♩. = 80
f
sf
sf
sf
f
sf
sf
sf
f
sf
sf
sf
f
sf
sf
sf

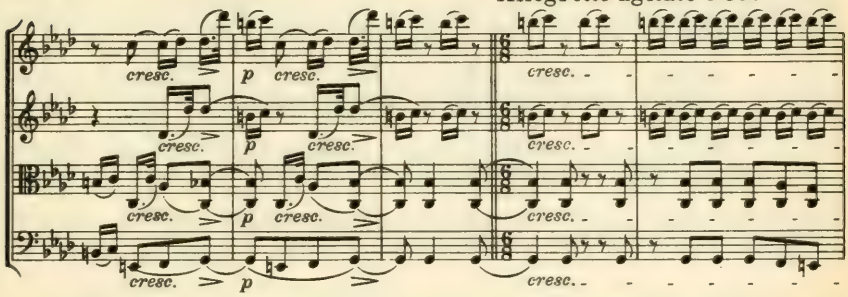

190
ff
ff
ff
ff
sf
sf
sf
sf
sf
sf
sf
200
ff
ff
ff
ff
sf
sf
sf
sf
sf
sf

IV

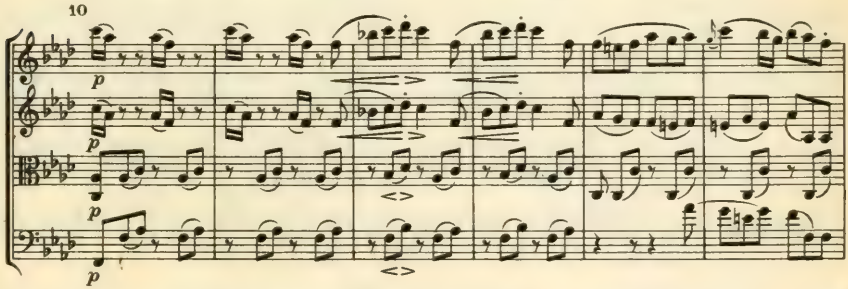
Larghetto ♪ = 56

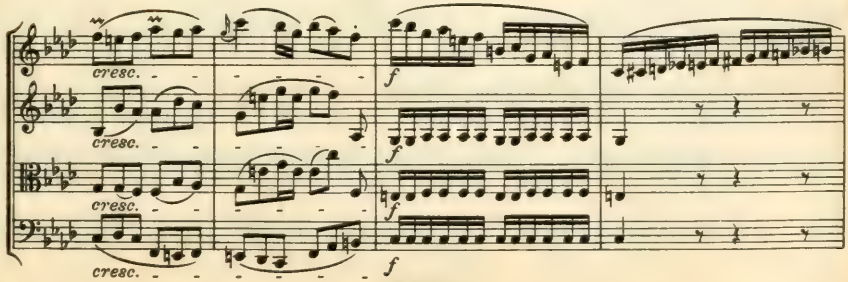


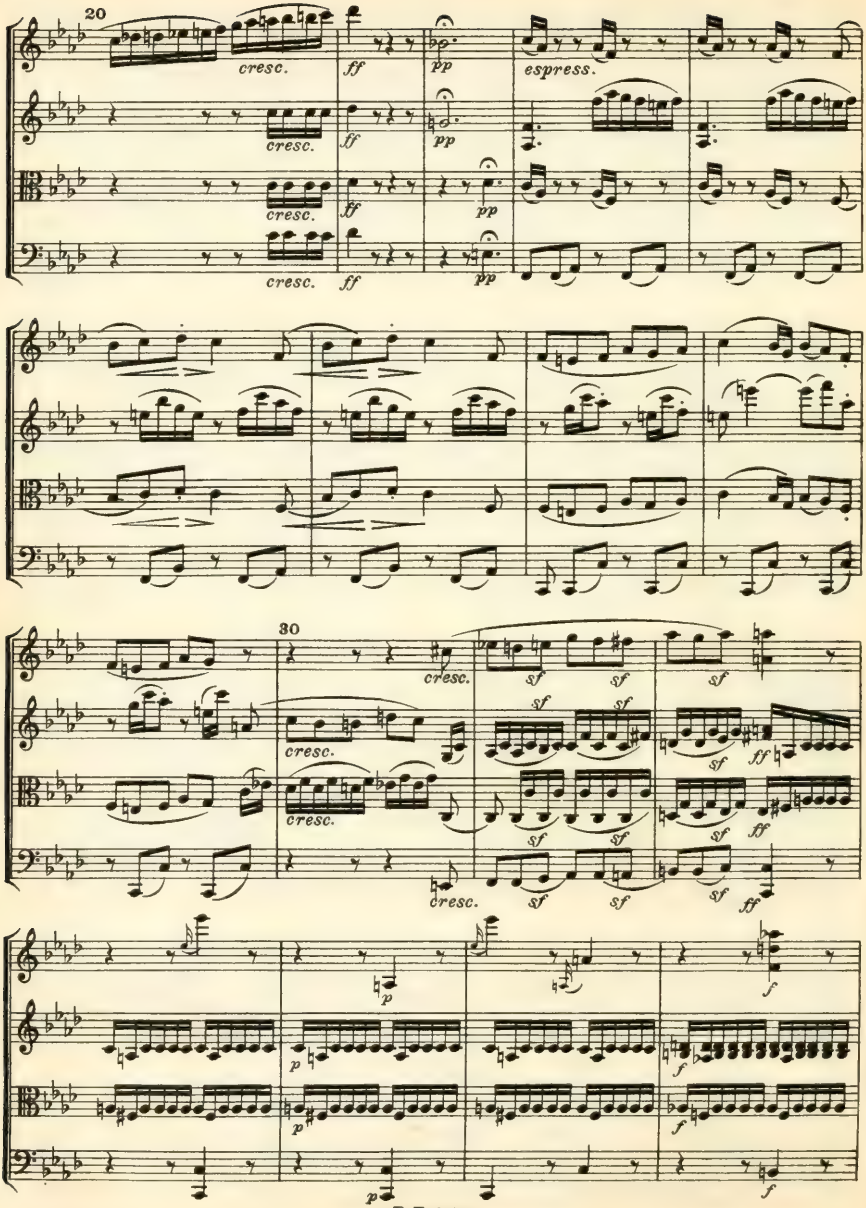
Allegretto agitato ♩. = 92

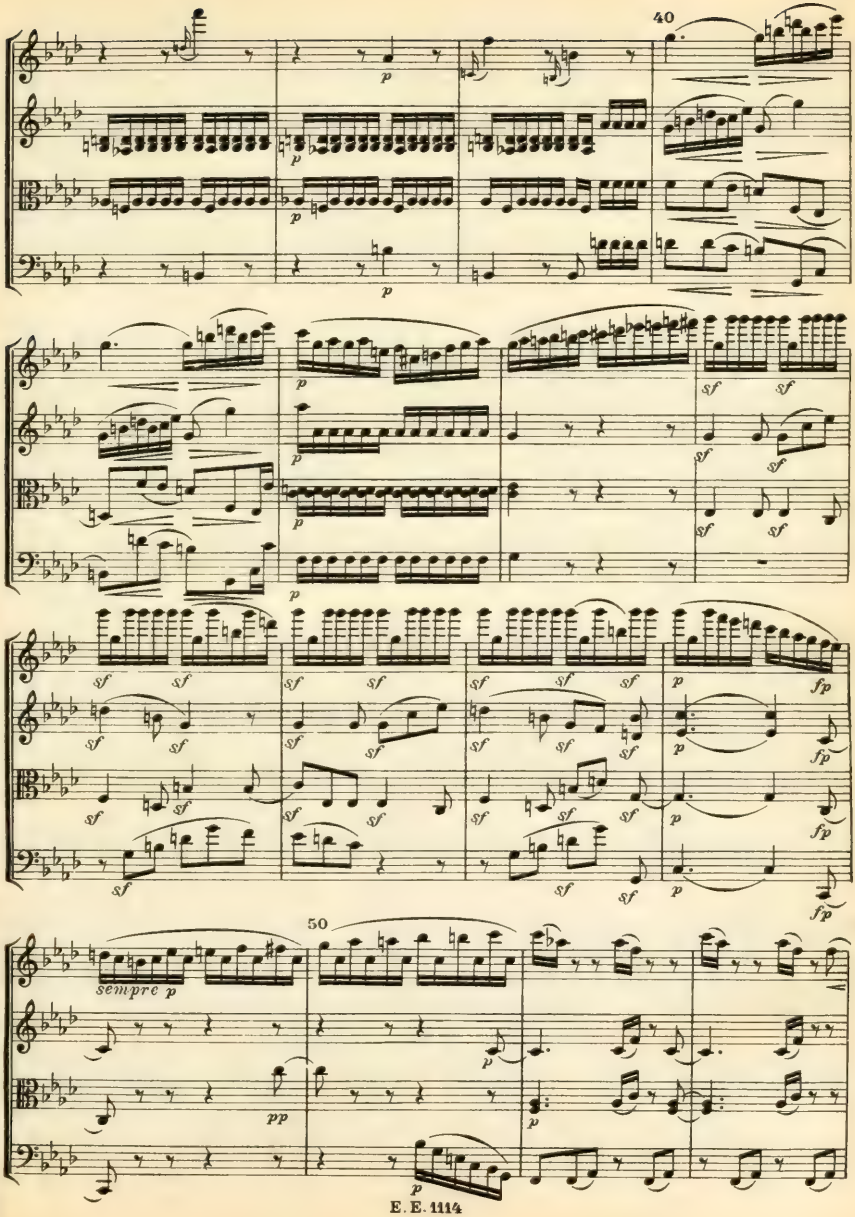


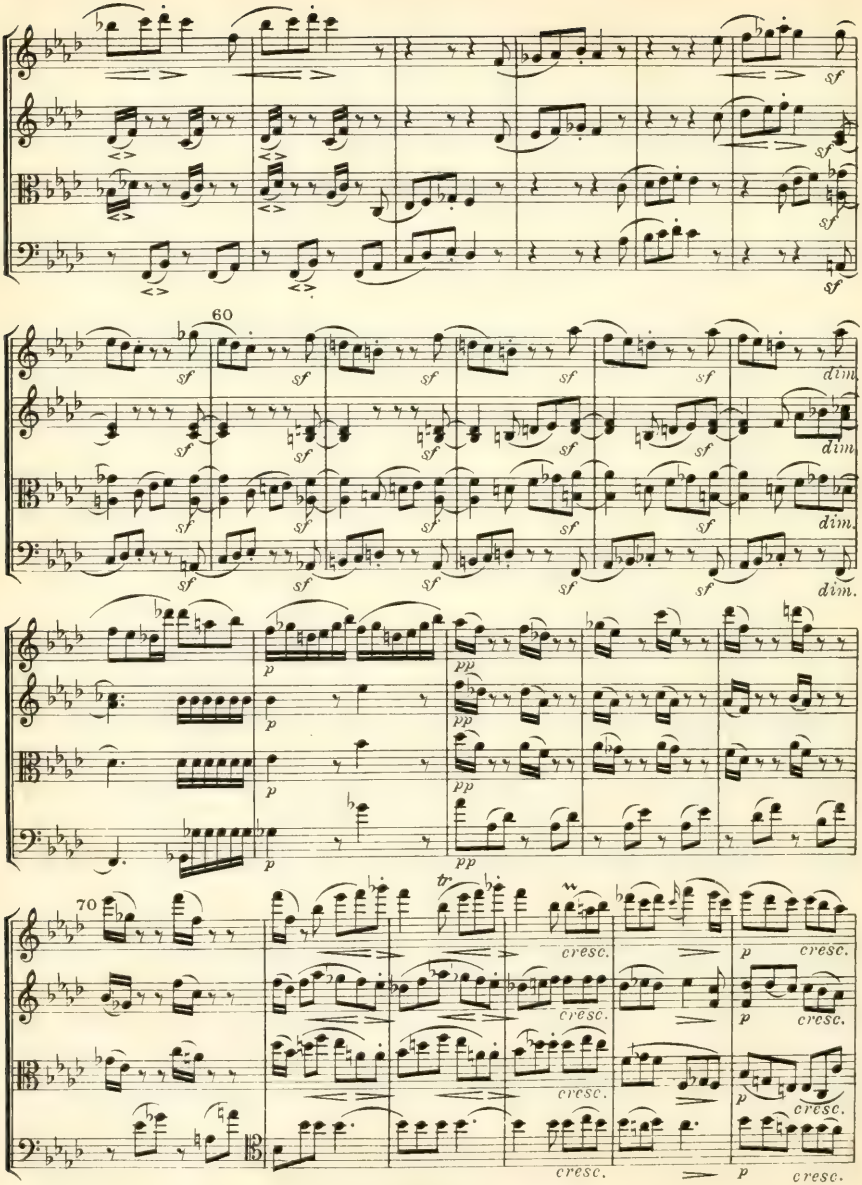
10

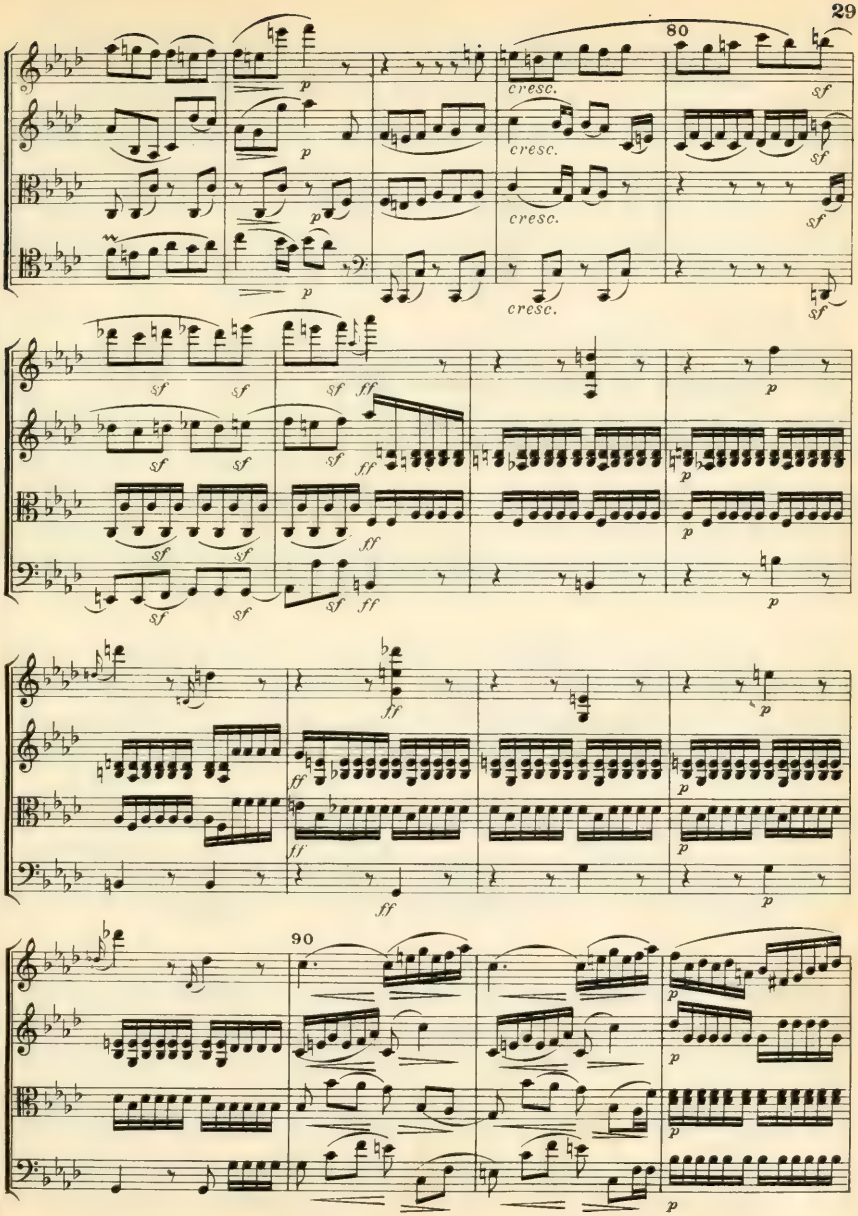


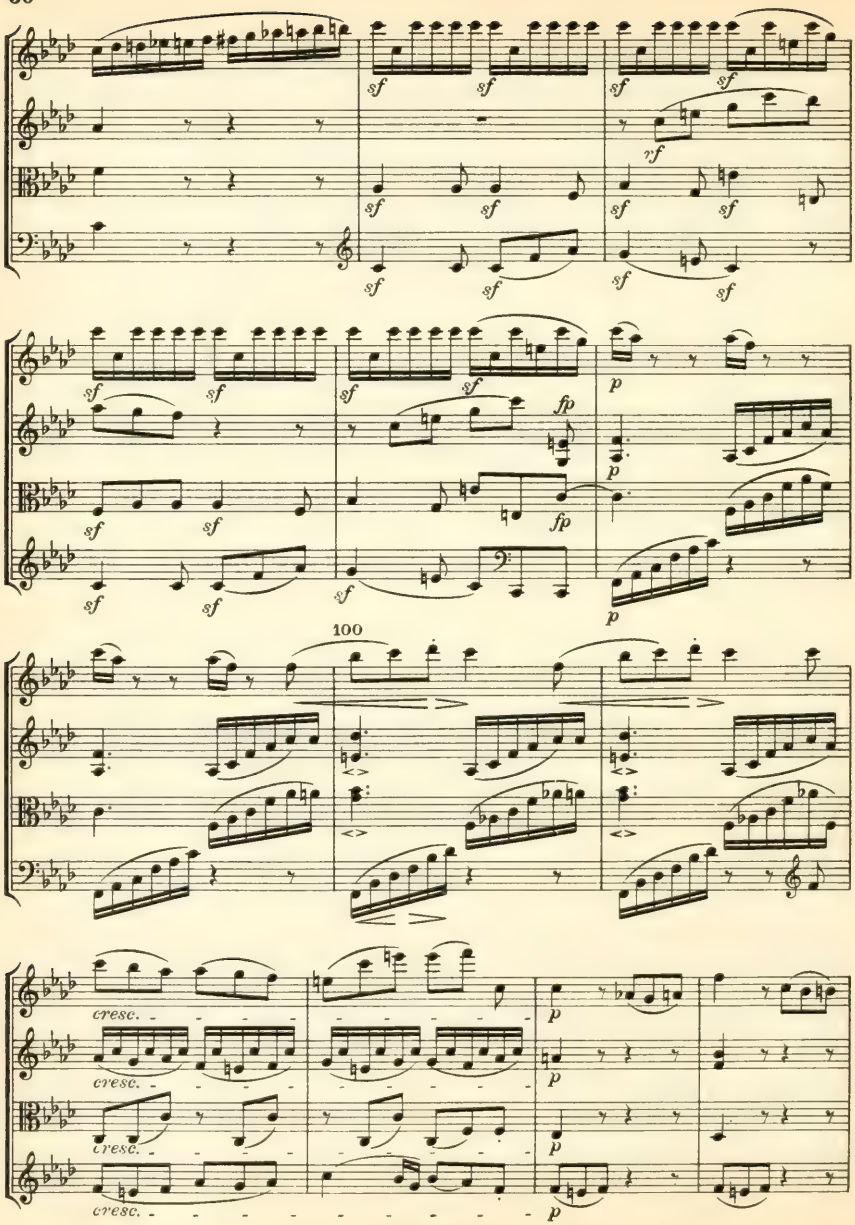



20
cresc.
ff
pp
espress.
30
sf
ff
p
f


40
50
sempre p


60
70
sf
dim.
p
pp
tr
cresc.


80
cresc.
cresc.
cresc.
90


sf
sf
sf
sf
sf
sf
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sf
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sf
sf
sf
sf
sf
sf
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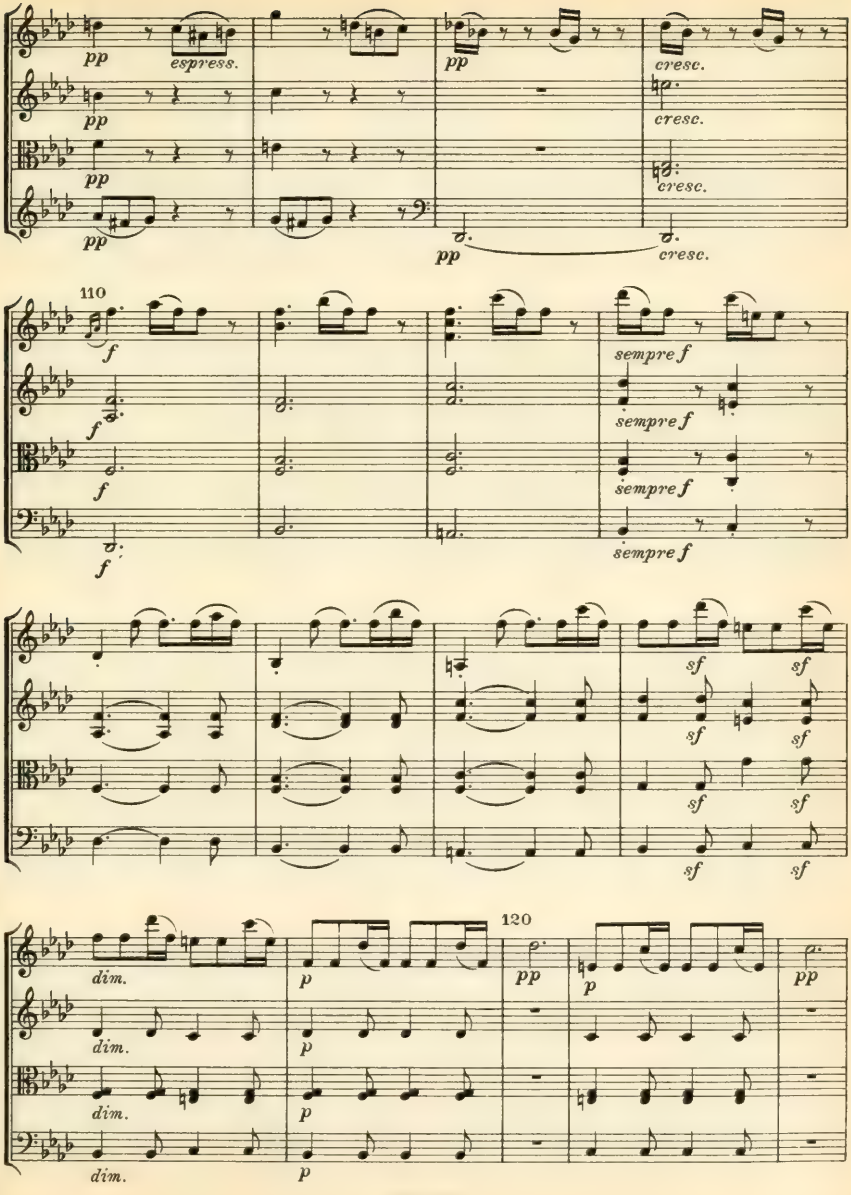
fp
fp
p
p
p
100
cresc.
cresc.
cresc.
cresc.
p
p
p
p


pp
espress.
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
110
f
f
f
f
sempre f
sempre f
sempre f
sempre f
sf
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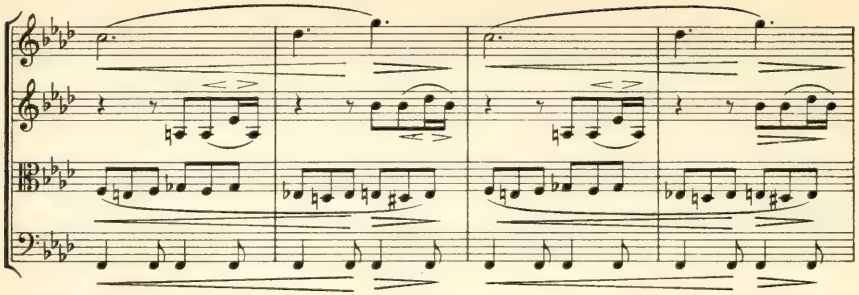
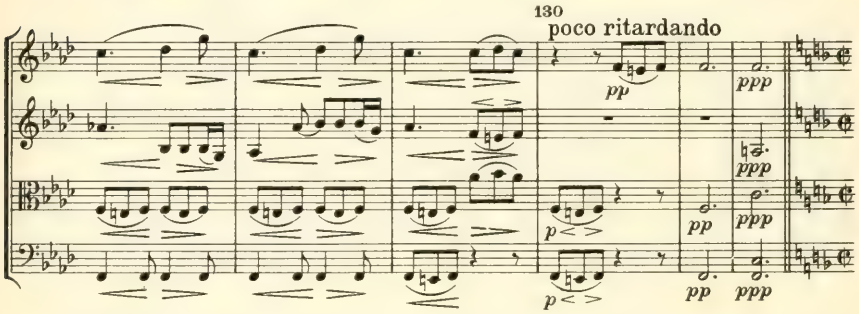
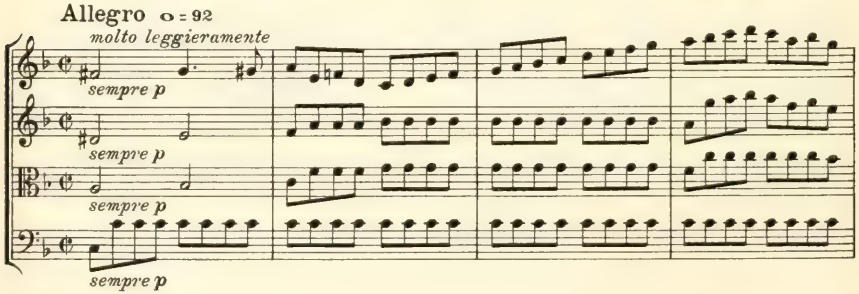
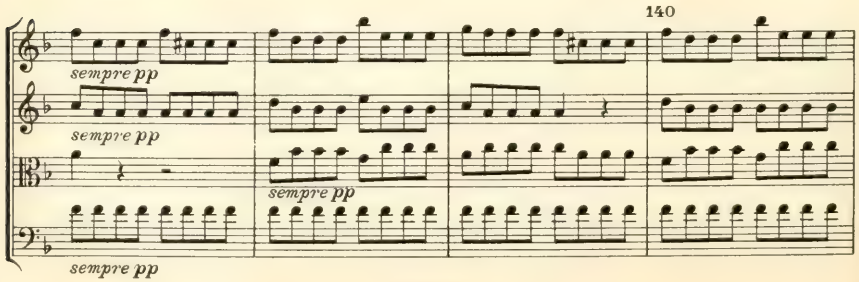
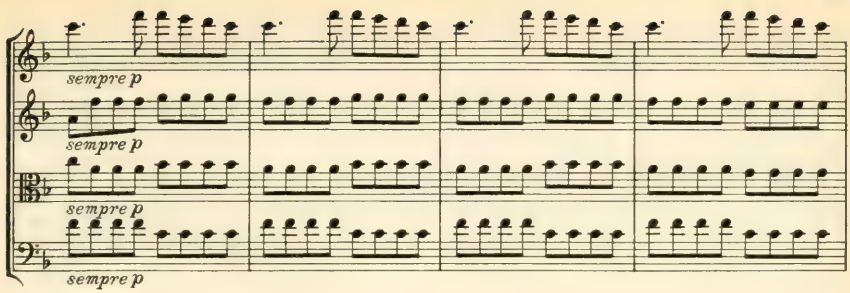
sf
sf
sf
sf
dim.
dim.
dim.
dim.
p
p
p
120
pp
p
pp

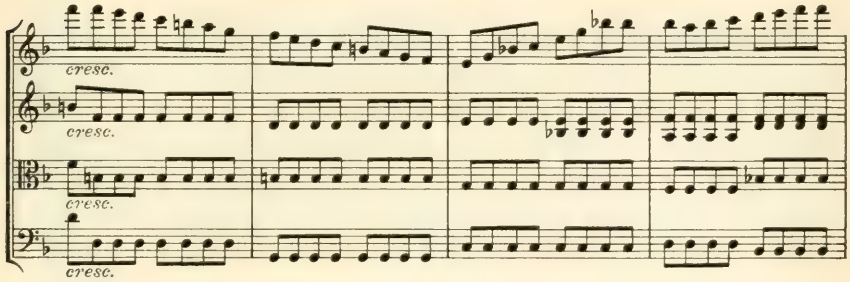


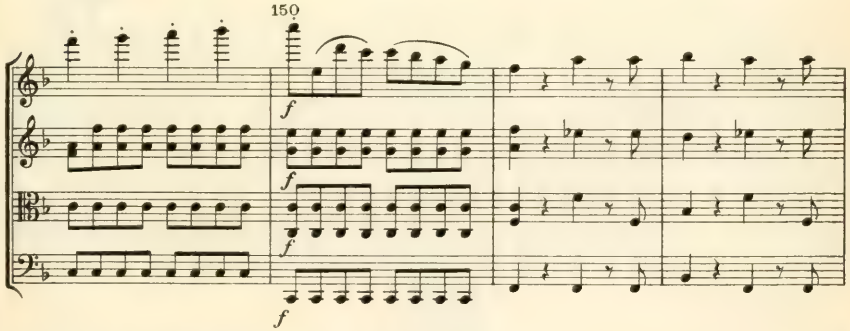

130
poco ritardando
pp
ppp
p
pp

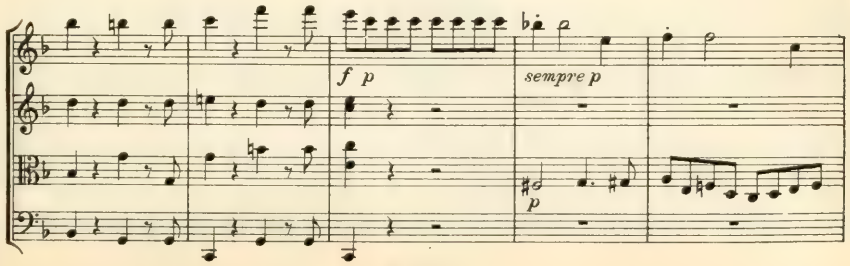

Allegro ♩ = 92
molto leggieramente
sempre p

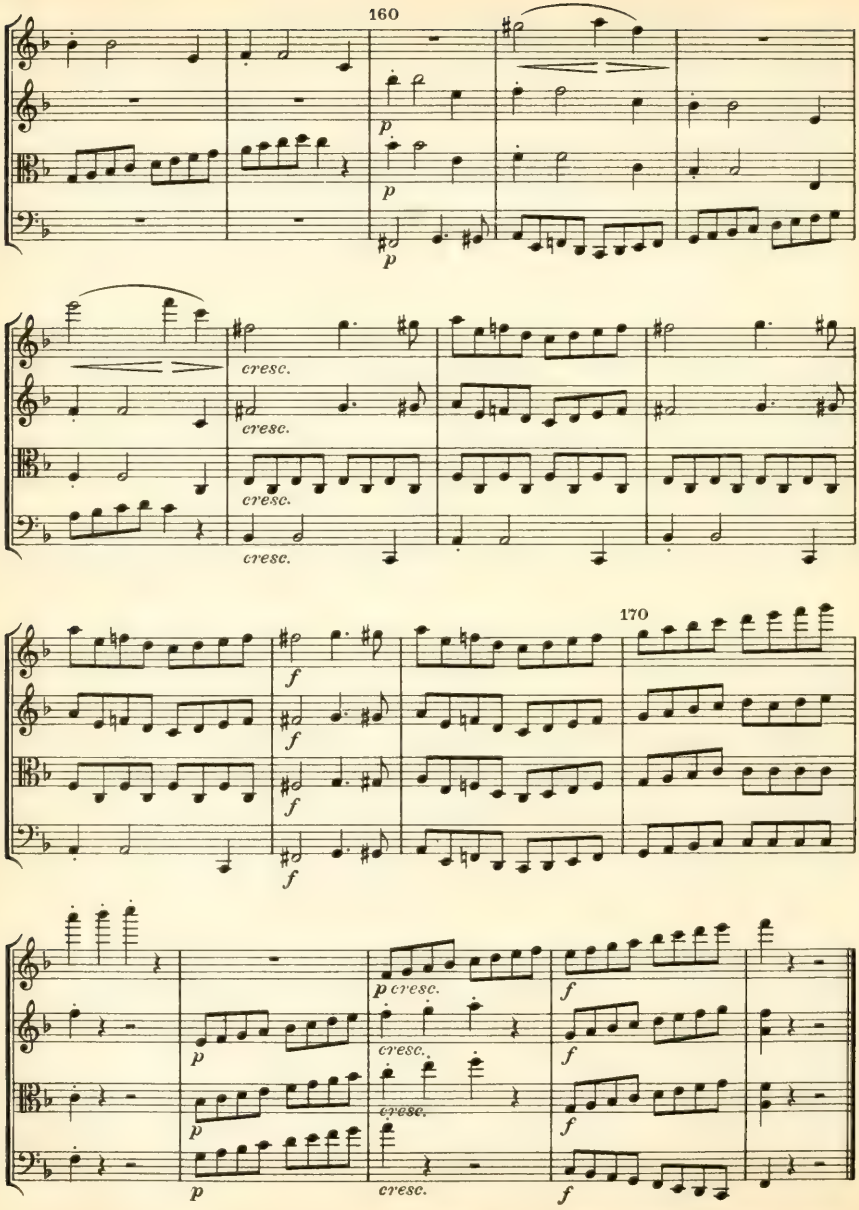

140
sempre pp


sempre p
sempre p
sempre p
sempre p


cresc.
cresc.
cresc.
cresc.


150
f
f
f
f


f p
sempre p
p


160
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170
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f

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten Nikolaus von Galitzin gewidmet

QUARTETT

No. 12

Es dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 127

Nach dem Autograph revidiert und mit Einführung versehen von

WILHELM ALTMANN

Erste Aufführung am 6. März 1825

Ernst Eulenburg, Leipzig

36

BEETHOVEN, STREICHQUARTETT ES-DUR, OP. 127

Beethoven, der seit Oktober 1810 — der Vollendung des f-moll op. 95 — kein Streichquartett mehr geschrieben hatte, bot am 5. Juni 1822 dem Verlag C. F. Peters in Leipzig neben anderen Werken ein Quartett an, das der Adressat bald erhalten könnte. Damit ist freilich nicht gesagt, daß der Komponist dieses Quartett schon in Arbeit hatte, wie denn auch die in demselben Briefe angebotene „Violin-Romanze (Solo mit ganzem Orchester)" von ihm kaum fertiggestellt worden ist. Einen äußeren Anlaß, sich wieder mit der Quartettkomposition zu beschäftigen, erhielt aber Beethoven durch die Anfrage des in Petersburg lebenden, Violoncell spielenden Fürsten Nikolaus Galitzin (geb. 1795) vom 9. November 1822, ob er für ihn zwei oder drei Quartette schreiben wolle. Beethoven antwortete am 25. Januar 1823 in einem heute dem Wortlaute nach nicht vorliegenden Briefe zustimmend und forderte für jedes Quartett 50 Dukaten. Das erste, das er für den Fürsten in Angriff nahm, ist das später als op. 127 veröffentlichte in Es-dur. Am 10. März 1824 bot er es der Firma B. Schott's Söhne in Mainz für 50 Dukaten zum Verlag an, ein Angebot, das sogleich angenommen wurde; es wurde aber April 1825, bis es nach Mainz endlich geschickt wurde (am 7. Mai dieses Jahres schreibt Beethoven nämlich an Schott: „Das Quartett werden Sie nun schon erhalten haben.") Der Mainzer Firma, der er am 25. November 1825 ausdrücklich noch das alleinige Eigentumsrecht bestätigte, war Beethoven treu geblieben, trotzdem ihm nach der ersten Aufführung am 6. März 1825 Wiener Verleger ein höheres Honorar angeboten hatten. Ungefähr um dieselbe Zeit schrieb er an Schott: „Das Quartett, welches bereit liegt, würde mir auch sehr lieb sein, wenn es noch eine Zeitlang nicht öffentlich erscheine; man will's gar hoch ansetzen mit dem Quartett, es soll der größte und schönste sein, ut dicunt, was ich geschrieben, die besten Virtuosen wetteifern hier*), es zu spielen."

Die erste Notiz, in welcher die Verleger dieses Quartett als „zu haben" anzeigen, ist überschrieben: Neue Verlagswerke etc. etc., in den Monaten April, May und Juni 1826 erschienen (cf. Caecilia 1826, Intell.-Bl. No. 18, pag. 16). Der Titel der Original-Ausgabe lautet: Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies, par Louis v. Beethoven. Oeuvre 127. Propriété des Editeurs. Mayence chez les fils de B. Schott etc. (Verlags-No. der Stimmen 2351, der Partitur 2426.)

Nebenbei bemerkt, ist dieses Opus Beethovens das erste Werk, mit welchem die Firma Schott den Verlag ihrer damals in Paris neugegründeten Filiale eröffnete.

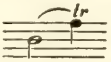
Der I. Satz des Manuskriptes (seit April 1909 im Besitze der Königl. Bibliothek, Berlin) ist überschrieben: *Quartetto per*

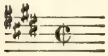
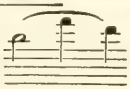
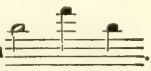
*) Vgl. **Alfr. Ebert**, Die ersten Aufführungen von Beethovens Es-dur-Quartett op. 127 in: Die Musik Bd. 35 (1909).

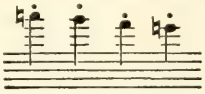
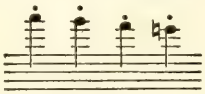
due Violini, Viola et Violoncello. 1824. L. v. Beethoven, und weiter unten, rechts: *LvB: Ganze Taktzeichen werden überall, auch wo sie nicht sind, hinzugeschrieben.* Auf der folgenden Seite steht zu Anfang nochmals: *geschrieben 1824.* In der genannten Bibliothek befindet sich auch seit 1901 der II. Satz (früher im Besitz von Artaria), sowie eine Anzahl Studien, Skizzen und zusammenhängende Stellen.

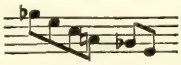
Ein im Besitze der Firma B. Schott's Söhne, Mainz, befindlicher, von fremder Hand nach Beethovens Diktat geschriebener Brief vom 27. Jänner 1827 berichtigt eine Anzahl „Schreib- oder Druckfehler in Beethovens neuester großer Symphonie aus D-moll und in dessen neuestem Quartett aus Es-dur".

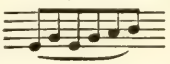
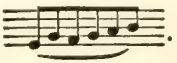
Obwohl dieses Schreiben neuerdings im 5. Bande der von A. Chr. Kalischer herausgegebenen Beethoven-Briefe wiedergegeben ist, so mag hier der Vollständigkeit wegen jener das vorliegende Quartett betreffende Passus folgen. Es heißt da:

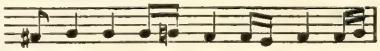
„II. In dem Quartett in Es kommt im 3ten Stück nach dem Presto 3/4 Takt ein a tempo 3/4; in diesem ist im 17ten Takte der 2ten Violine statt  zu setzen: Partitur S. 30.

In demselben Quartett muß es im 2ten Stück in dem Adagio molto expressivo  im 13ten Takte der 1ten Violine statt  heißen  .

In derselben 1ten Violinstimme, im Finale S. 11 im 33. Takt muß es heißen  statt  .

In demselben Quartett (Pariser Ausg.) muß es in der 2ten Violinstimme, erster Satz, Seite 2 in dem Allegro im 43. Takt statt heißen:  (S. 2, Z. 3 v. u.).

In*) demselben Satze und Stimme, Seite 3, Zeile 8, im fünften Takte muß es statt:  heißen:  .

In derselben Stimme, im 2ten Satze, 12/8 Takt, Tempo Imo, im 15ten Takt muß es anstatt:  heißen:

Dieser letzte Fehler ist auch in der Mainzer Ausgabe.

Wenn Sie wollen will ich die Correctur besorgen."**)

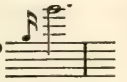
Außer diesen Abweichungen der Erst-Ausgaben vom Urtexte sind noch folgende weitere

*) Die folgenden zwei Zeilen fehlen bei Kalischer!
**) Die letzte Zeile ist mit Bleistift von Karl Schindler geschrieben.

Varianten

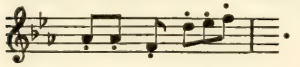
hervorzuheben:

I. In Takt 215 des I. Satzes findet sich bei Litolff, Peters (David, auch bei Joachim-Moser), sowie in der krit. Ausgabe die Viol. I übereinstimmend

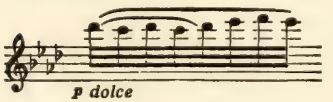
mit dem Manuskripte so 

notiert, während in der Original-Ausgabe (Part. u. St.) sowohl, als auch bei Heckel, Mannheim, und Ewer & Co., London, Holle-Liszt, die Vorschlagsnote fehlt.

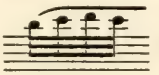
II. geben sämtliche Ausgaben, sogar Joachim-Moser, mit Ausnahme von Litolff, 15 Takte später (Takt 230) das dritte Achtel der Viol. II mit $\overline{g}$ an; im Autograph lautet dieser Takt



III. ist im Andante con moto Takt 53 des 2. Satzes die Viol. I in der Orig.-Part.-Ausg. folgendermaßen notiert:



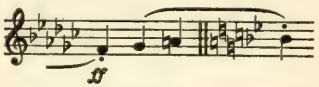
etc.; alle anderen Ausgaben haben

ausnahmslos  etc.

Ein gleicher Stichfehler liegt bei der Taktbezeichnung des Adagio molto espressivo (Part. 15, IV) vor. Die Original-Ausgabe gibt hier **C** statt **¢** an.

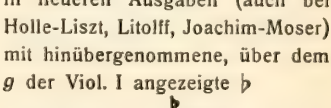
IV. fehlt bei Litolff, Peters (David, auch Joachim-Moser) und B. & H. im III. Satz die in den älteren Ausgaben (auch bei Holle-Liszt) sich findende Bezeichnung: Ritmo di tre battute (Part. S. 22 Takt 27 und S. 25 Takt 110)

V. In demselben Satze geben die älteren Ausgaben, auch Holle-Liszt, Litolff, den Überleitungstakt von Es-moll nach B-dur (Takt 236) in der Viol. I so

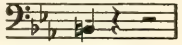
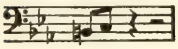
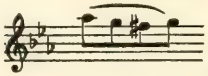


an, ein Schnitzer, den auch die „kritische" Ausgabe enthält; es muß selbstverständlich $\natural\overline{g}$ heißen, was auch nach Dugges Vorgang Joachim-Moser haben.

VI. In der Orig.-Ausg. (Part.), sowie bei Heckel und Ewer & Co. findet sich im Scherzando vivace 9 Takte nach dem ersten Presto (Takt 277) ein gänzlich unmotivierter Doppel-Taktstrich. Dieser ist darauf zurückzuführen, daß in der **Stimmen**-Ausgabe erst an dieser Stelle der Tonart-Wechsel nach Es-dur angezeigt ist (wenigstens in der Viol. II, Viola und Vcellostimme). Hieraus erklärt sich denn auch das in neueren Ausgaben (auch bei Holle-Liszt, Litolff, Joachim-Moser) mit hinübergenommene, über dem g der Viol. I angezeigte $\flat$



welches in Es-dur natürlich überflüssig ist.

VII. Die Lesart in der Vcellostimme 4 Takte vor dem Allegro comodo*) (Part. 40, III, 3)  ist wohl ein Stichfehler statt  . Desgleichen erscheint der folgende Takt nicht ganz unbedenklich. Wahrscheinlich soll es auch hier, wie Takt 7 und 3 vorher,  heißen.

Die kritische Ausgabe, sowie Joachim-Moser haben ausdrücklich *f*.

April 1911

Wilh. Altmann

*) In einigen älteren Ausgaben steht fälschlich: con moto. Dieses „Allegro comodo“ ist zum mindesten wie ein „Allegretto“, wenn nicht noch langsamer zu spielen.

BEETHOVEN, STRINGQUARTET IN E FLAT MAJOR, OP. 127

Beethoven, who, since the completion of the F minor Quartet op. 95, in October 1810 had composed no other work in this form, offered a further Quartet to the Leipzig publishers C. F. Peters on June 5th 1822, together with other compositions, the Quartet to be available soon. This did not mean however that Beethoven had already commenced the composition, like the "Romance for Violin (Solo with full Orchestra)", as yet hardly completed, but which he also offered to the publishers in the same letter. An incentive towards the continuation of the Quartet was provided by an enquiry from Prince Nicholas Galitzin (born 1795). The latter, who was an amateur 'cellist and lived in St. Petersburg, asked Beethoven on November 22nd 1822 whether he would be willing to write two or three Quartets for him. On January 25th 1823 Beethoven agreed, in a letter, the wording of which has not been preserved, and demanded 50 ducats for each Quartet. The first, which he undertook for the Prince was the one in E flat major, published subsequently as op. 127. On March 10th 1824 he offered it to the publishing firm of B. Schott's Söhne in Mainz for the sum of 50 ducats, which offer was immediately accepted. But the work was not sent to Mainz until the April of 1825, and on May 7th of the same year Beethoven wrote to Schott saying: "You will have received the Quartet by now." On November 25th 1825 Beethoven relinquished the sole rights of the work to the Mainz firm and kept to his agreement, although Viennese publishers had offered him a higher fee for the Quartet after its first performance on March 6th 1825. About this time he wrote to Schott: "It would please me greatly if the Quartet were not published just yet, although it is ready. It must be fully established, for, ut dicunt, it is to be the greatest and best that I have written. The most skilled performers are in competition here to play it."*)

The first announcement of the publishers that the Quartet was on sale is headed thus: New Publications etc. etc., in the months of April, May and June 1826 (see Caecilia 1826, Advertisements No. 18, page 16). The title of the original editions runs as follows: "Quartet for two Violins, Alto and Violoncello, composed and dedicated to His Royal Highness Prince Nicolas de Galitzin, Lieutenant Colonel of the Guards of His Imperial Majesty of all the Russias, by Louis v. Beethoven. Opus 127. Property of the publishers B. Schott's Söhne, Mainz. (Publication No. 2351 of parts, 2426 of score.)

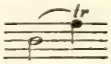
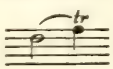
In passing, it may be said that it was this work with which the publishers opened their new branch-establishment in Paris.

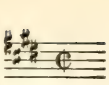
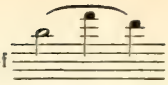
*) Cf. Alfr. Ebert, "The first performances of Beethoven's E flat major Quartet op. 127" in "Die Musik" Vol. 35 (1909).

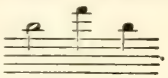
The first movement of the M. S. (in possession of the Royal Library, Berlin, since April 1909) is headed: *Quartetto per due Violini, Viola et Violoncello, 1824. L. v. Beethoven* and on the right, lower down, is written: *LvB: Time signatures to be inserted throughout.* At the top of the next page again stands: *composed 1824.* The second movement of the work is also to be found in the above mentioned Library since 1901 (it was formerly in Artaria's possession), together with a number of studies, sketches and connecting passages.

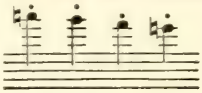
B. Schott's Söhne of Mainz possess a letter, not in Beethoven's hand-writing but dictated by him. It is dated January 27th 1827 and contains corrections of a number of "mistakes in writing or printer's errors in Beethoven's latest big Symphony in D minor, and his latest Quartet in E flat major."

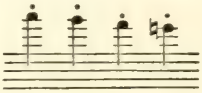
Although this letter has been re-quoted lately in the 5th volume of Beethoven's letters, edited by A. Chr. Kalischer, the following passage, dealing with the Quartet, may be repeated again, for the sake of clearness. It runs as follows:

"II. In the 3rd section after the Presto (in the E flat major Quartet). There is an a tempo in $^3/_4$ time; in the 17th bar of this, instead of  the 2nd Violin should play  , Score, page 30.

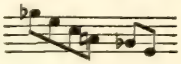
In the second section of the same Quartet, in the Adagio molto expressivo  instead of 

in the 13th bar, the 1st Violin should play 

In the same 1st Violin part, in the Finale, page 11, bar 33, the passage should read 

instead of  .

In the same Quartet (Paris Edition), the 2nd Violin in the first movement, page 2, in the Allegro in bar 43 instead of

should play  .

In*) the same movement and the same part, page 3, line 8, bar 5 instead of the notes should run .

In the same part, in the 2nd movement, $^{12}/_8$ time, Tempo Imo, 15th bar, instead of

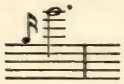
the instrument should play

*) The two following lines are omitted by Kalischer!

This last mistake is also in the Mainz Edition. If you wish I will make the corrections myself."*)

Besides these deviations from the original M. S. in the first editions, the following variant readings are to be noted:

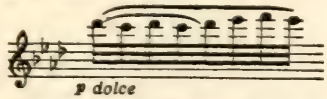
I. In bar 215 of the first movement the Litolff, Peters, David, Joachim-Moser and the critical Editions all give this, for the first Violin



corresponding with the M. S. whereas in the original edition (Score and parts) as well as in those of Heckel of Mannheim, Ewer & Co. of London and Holle-Liszt, the grace note is omitted.

II. 15 bars later (bar 230) all editions (including Joachim-Moser), with the exception of Litolff print the third quaver in the 2nd Violin part as *g*; in the autograph copy this bar is written thus:

III. In the Andante con Moto, bar 53 2nd movement the 1st Violin part in the original edition of the score is notated thus:



etc., all other editions without exception give

etc.

A similar misprint occurs in the time indication of the Adagio molto espressivo (Score 15, IV). In the original edition it stands **C** instead of **¢**.

IV. In the editions of Litolff, Peters, David, Joachim-Moser and B. & H. the following indication is missing in the 3rd movement, though included in the Holle-Liszt and also in the older editions: Ritmo di tre battute (Score p. 22 bar 27 and p. 25 bar 110)

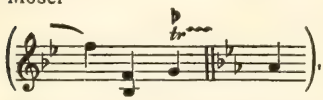
V. In the same movement, the older editions and also those of Holle-Liszt, Litolff, write the transitional bar from E flat major into B flat major (bar 236), thus, in the first Violin

This is a mistake which even crept into the critical edition. The ♮*g* of course must be naturalized as in Joachim-Moser after Dugge's principle.

VI. In the original edition of the score, as well as in Heckel and Ewer & Co., a totally unnecessary double bar sign is found in the Scherzando vivace, 9 bars after the first Presto (bar 277). This may be accounted for by the fact that only in the issue of the *parts* the change of key into E flat major was marked at this very point (at least in the 2nd Violin, Viola and Violoncello).

*) The last line is written by Karl Schindler in pencil.

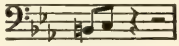
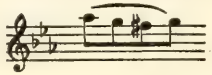
This explains the flat marked over the trill on the note *g* in the 1st Violin part in the later editions of Holle-Liszt, Litolff and Joachim-Moser



which, of course, in the key of E flat major is redundant.

VII. The following version in the Cello, 4 bars before the Allegro comodo*)

(Score 40, III, 3)

is very likely a misprint for  . Similarly the following bar is not impossible. Probably it should be written thus as in bars 7 and 3 previously  . The critical edition as well as Joachim-Moser, definitely write *f* natural.

April 1911

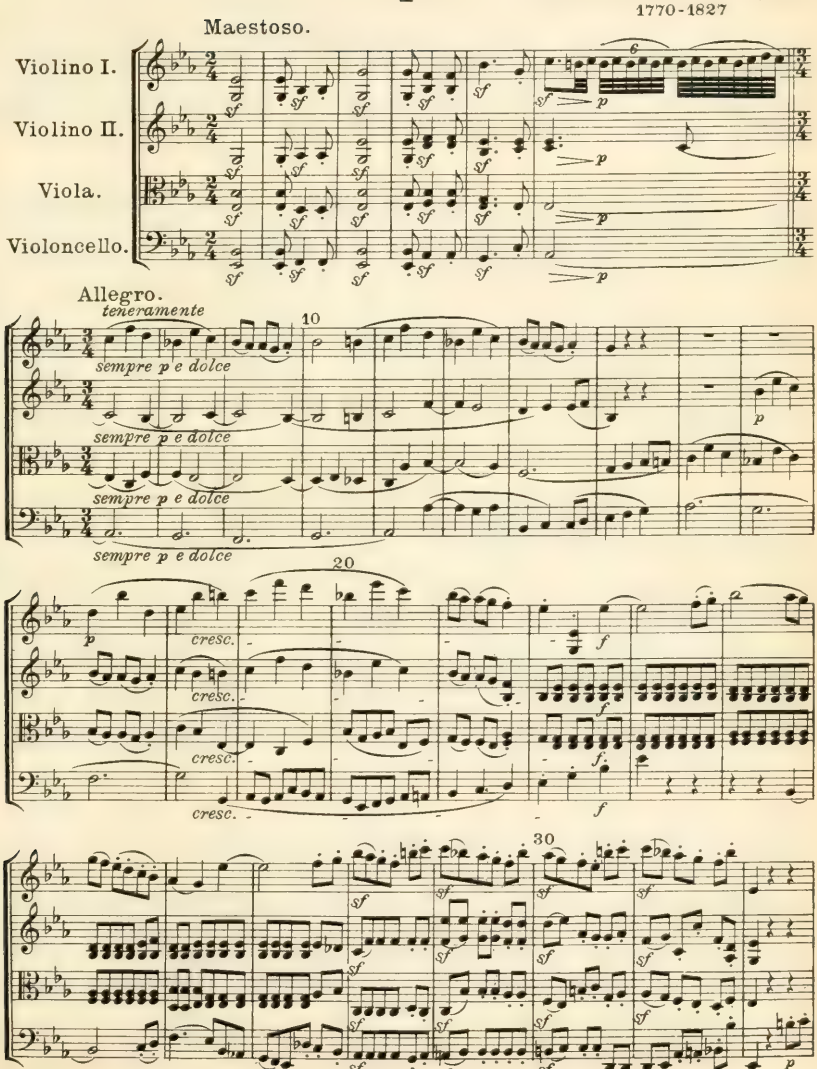
Wilh. Altmann

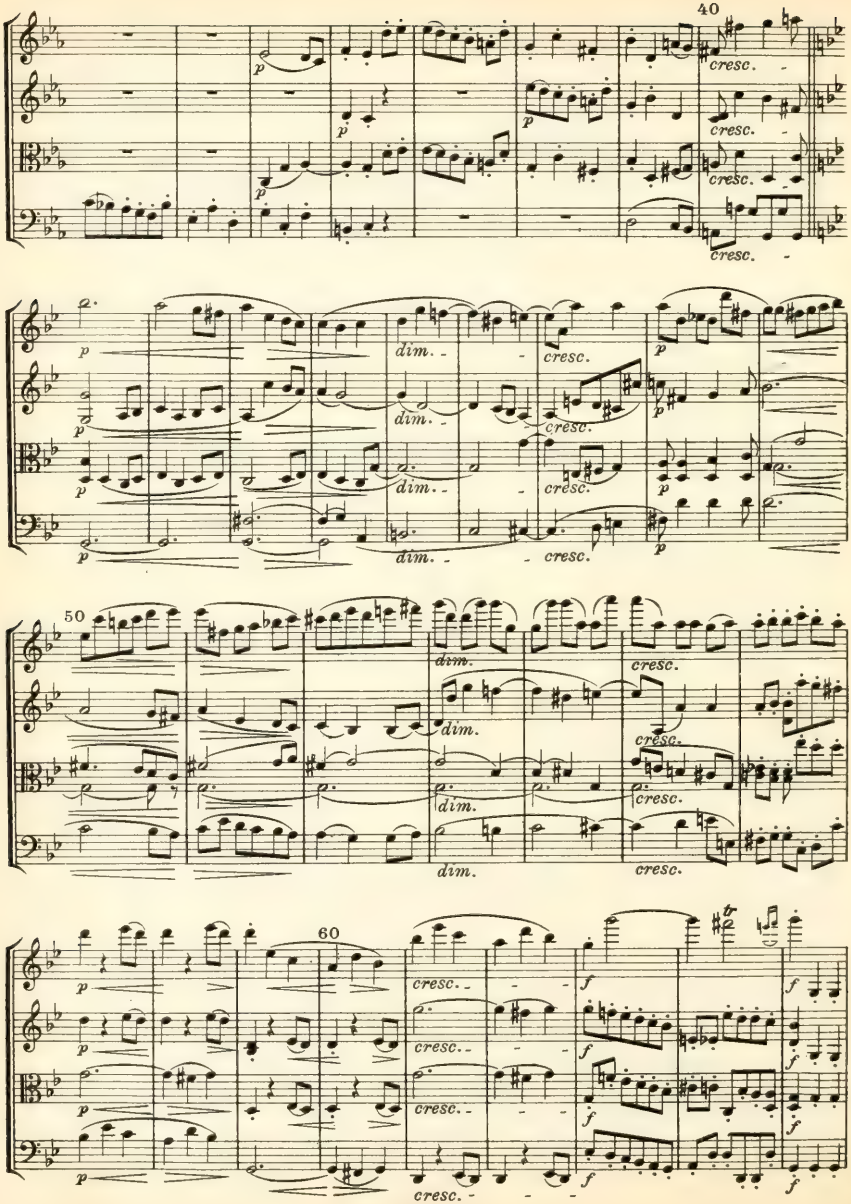
*) A few early editions incorrectly write ***con moto***. This "Allegro comodo" should be played as an "Allegretto" at least, if not even slower.

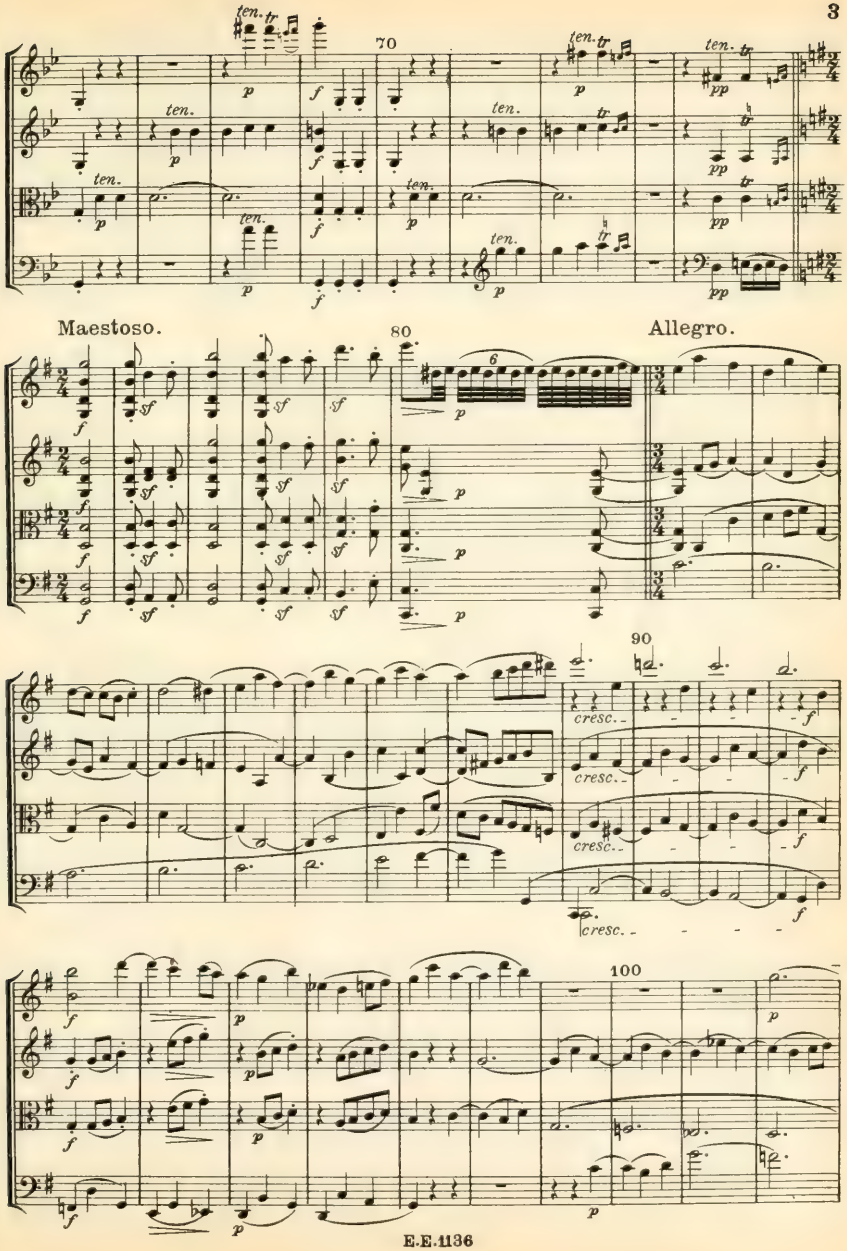
Quartett

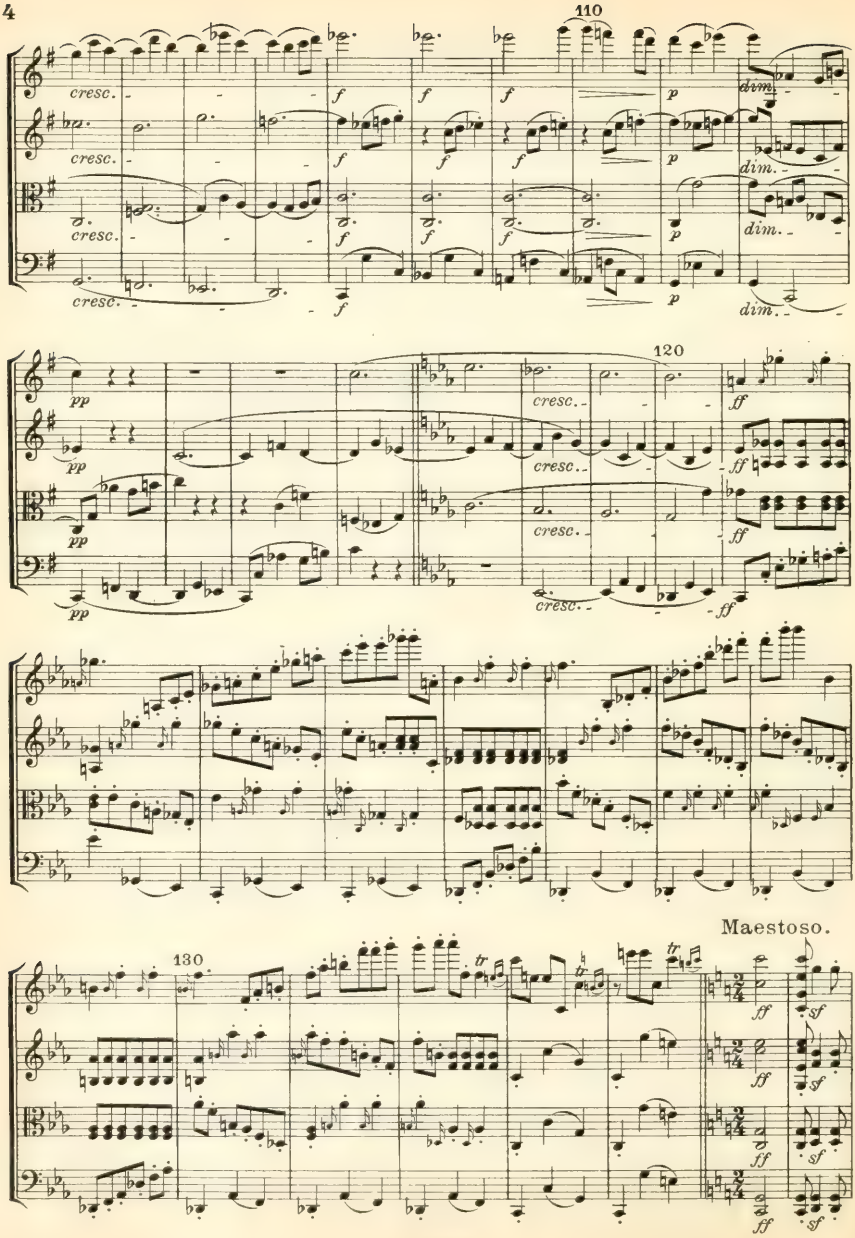
I

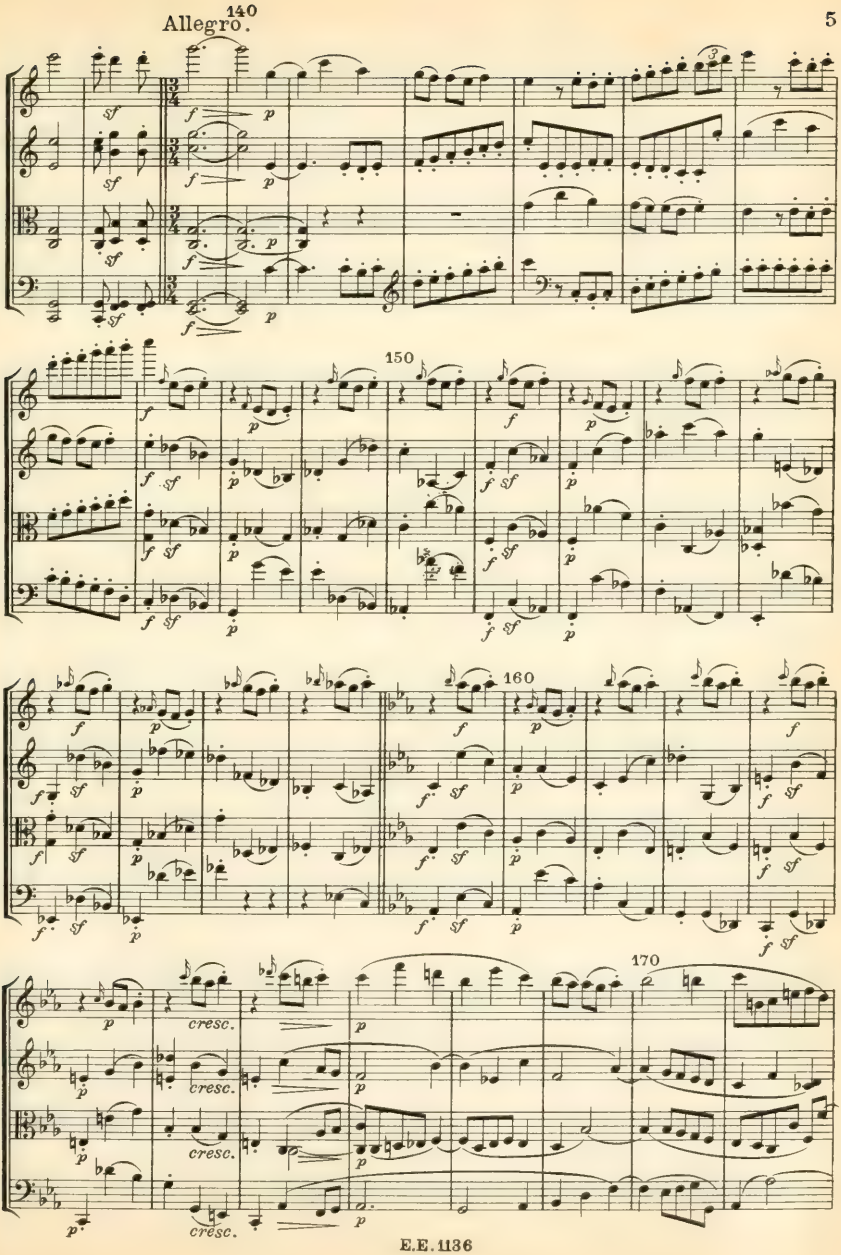
L. van Beethoven, Op. 127.
1770-1827

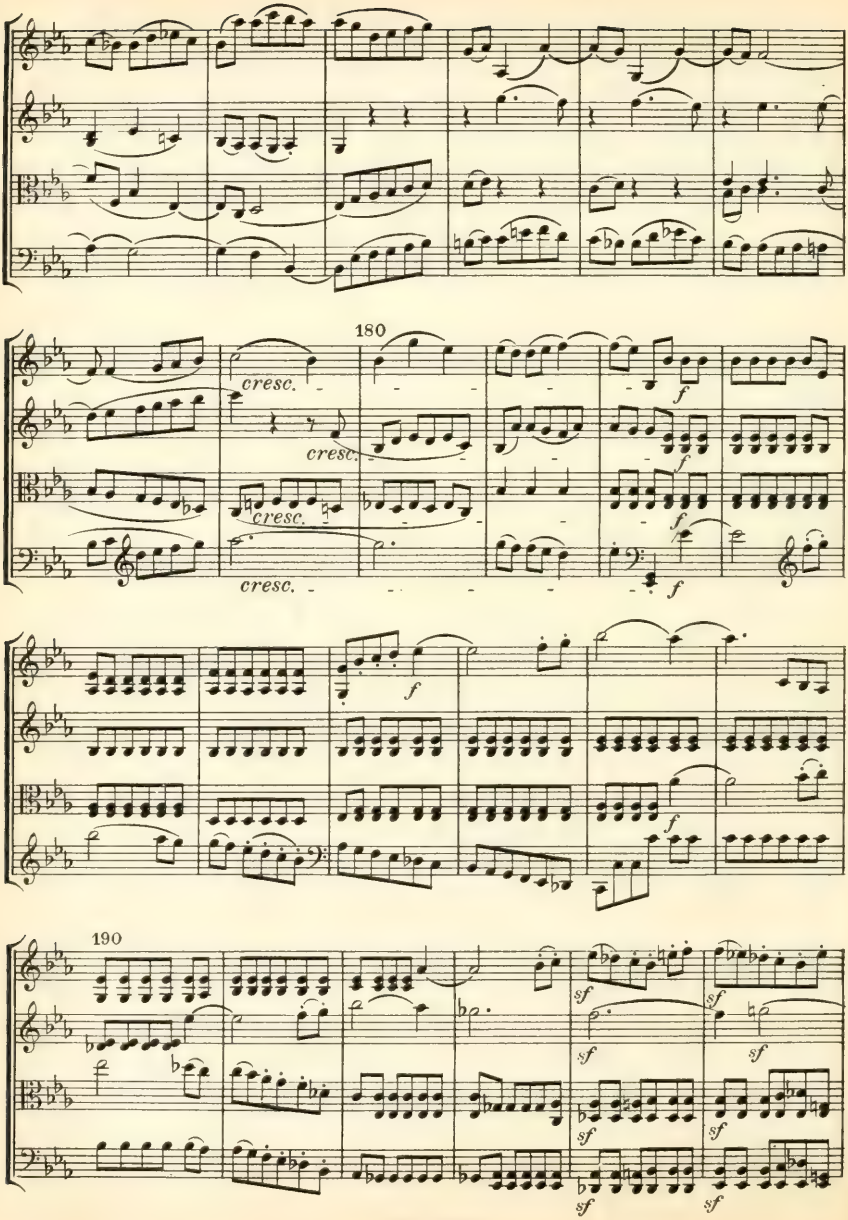


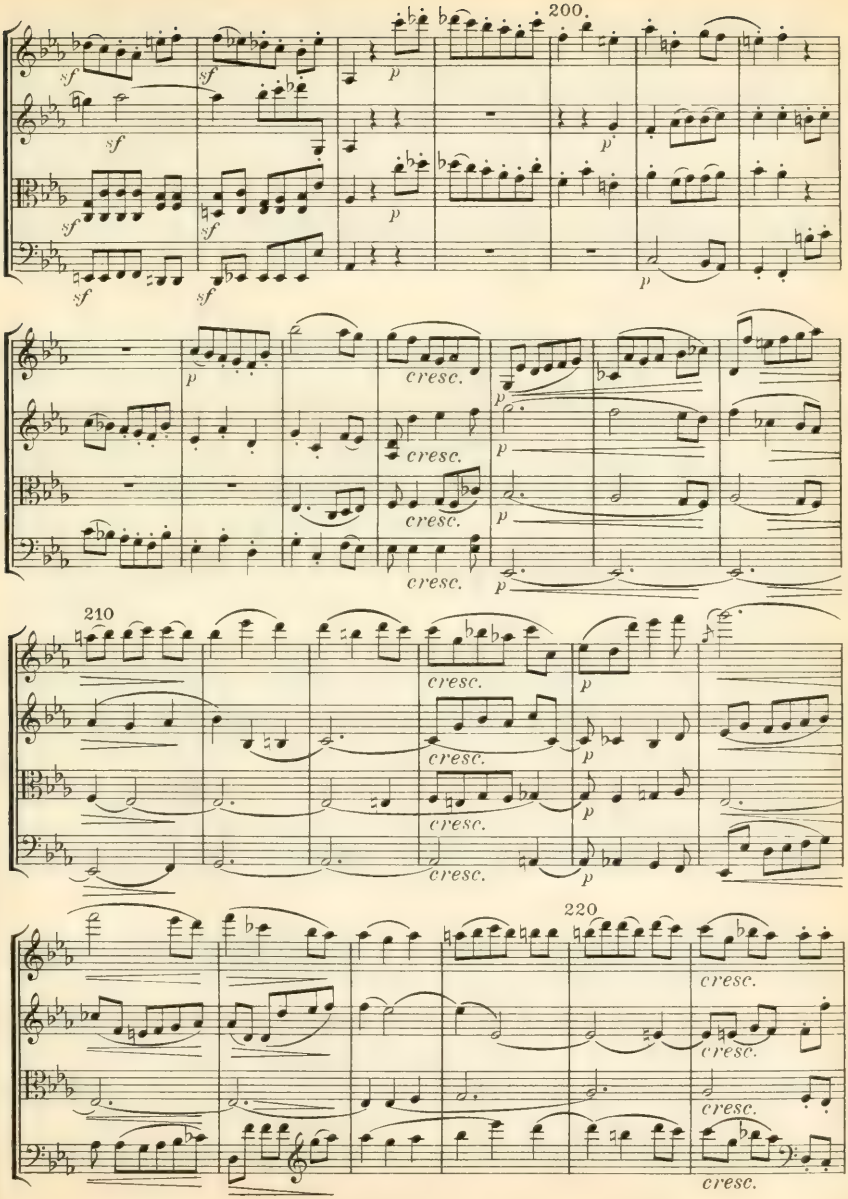

40
50
60
p
dim.
cresc.
f

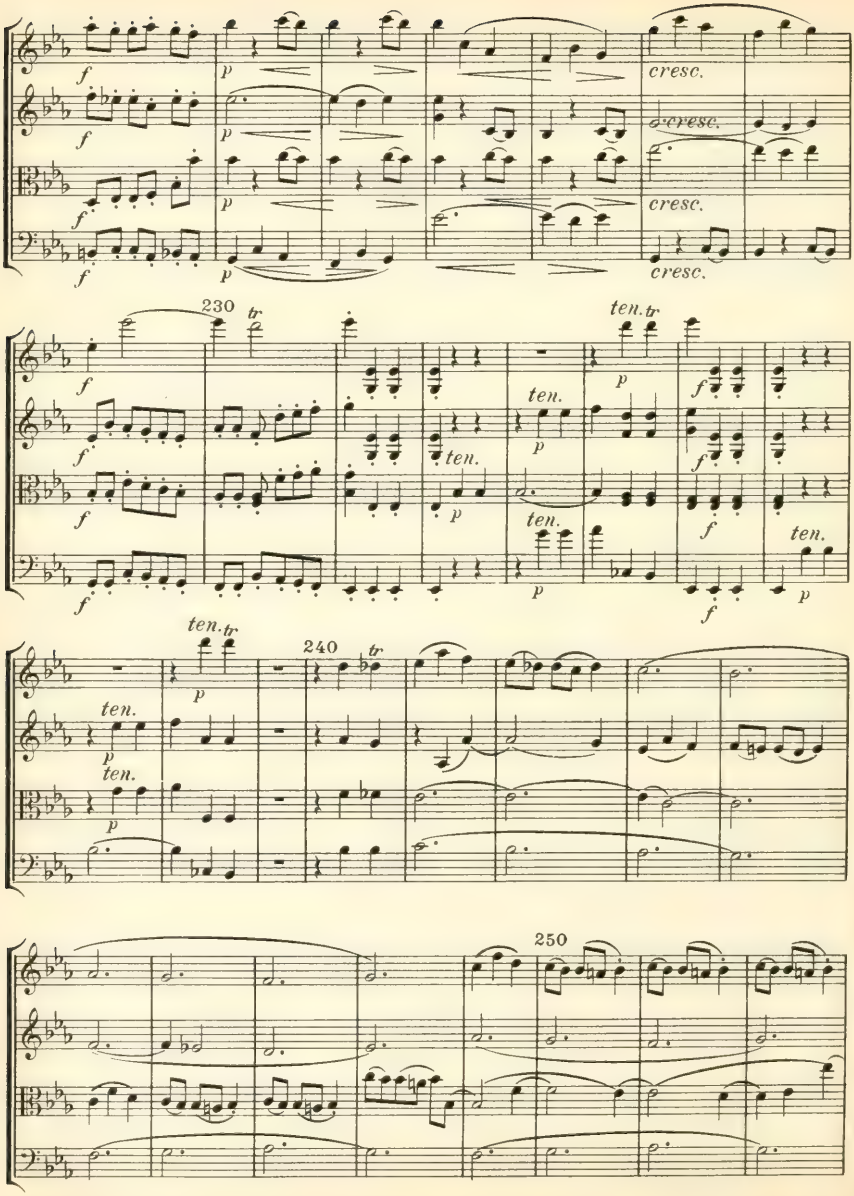

70
ten.
tr
p
f
pp
Maestoso.
80
Allegro.
6
sf
90
cresc.
100

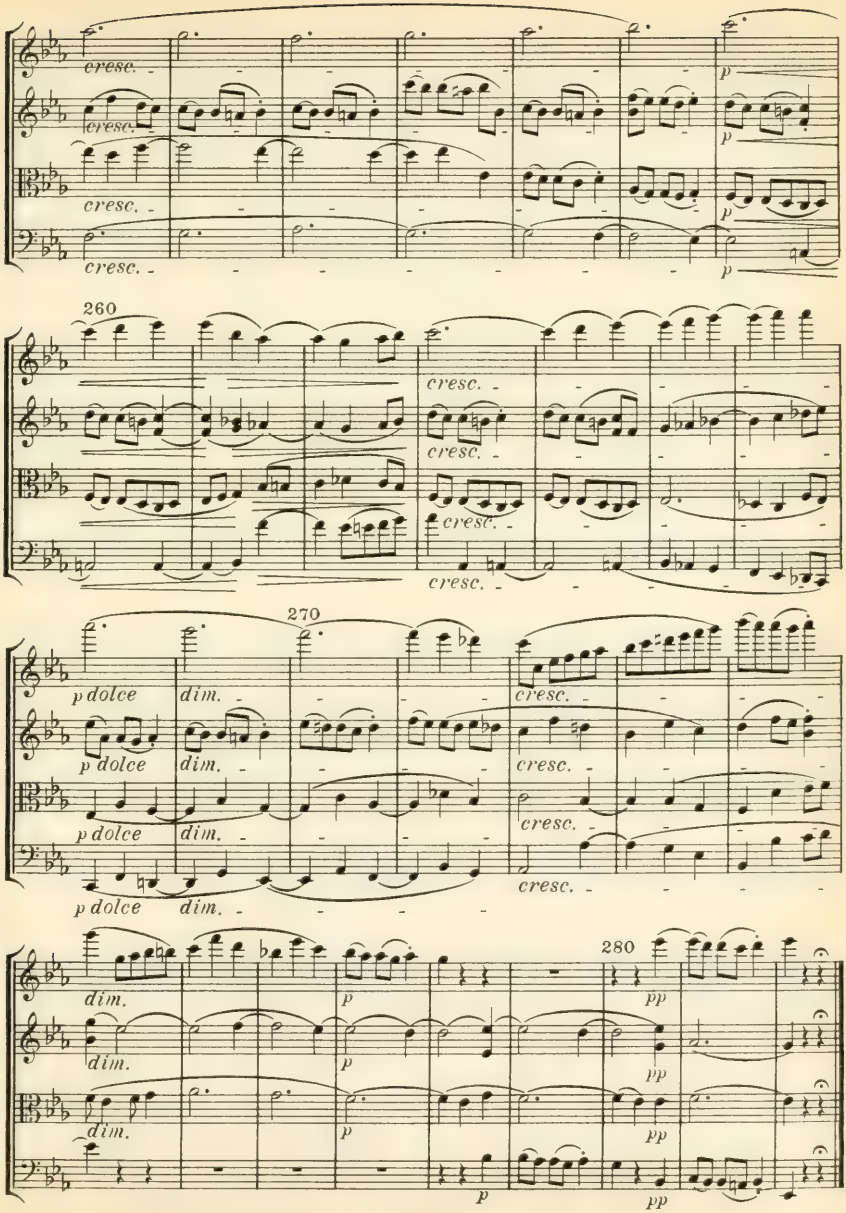

110
cresc.
f
p
dim.
120
pp
ff
Maestoso.
130
tr
sf


Allegro.
140
150
160
170
cresc.


180
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
190
sf
sf
sf
sf
sf
sf
sf
sf

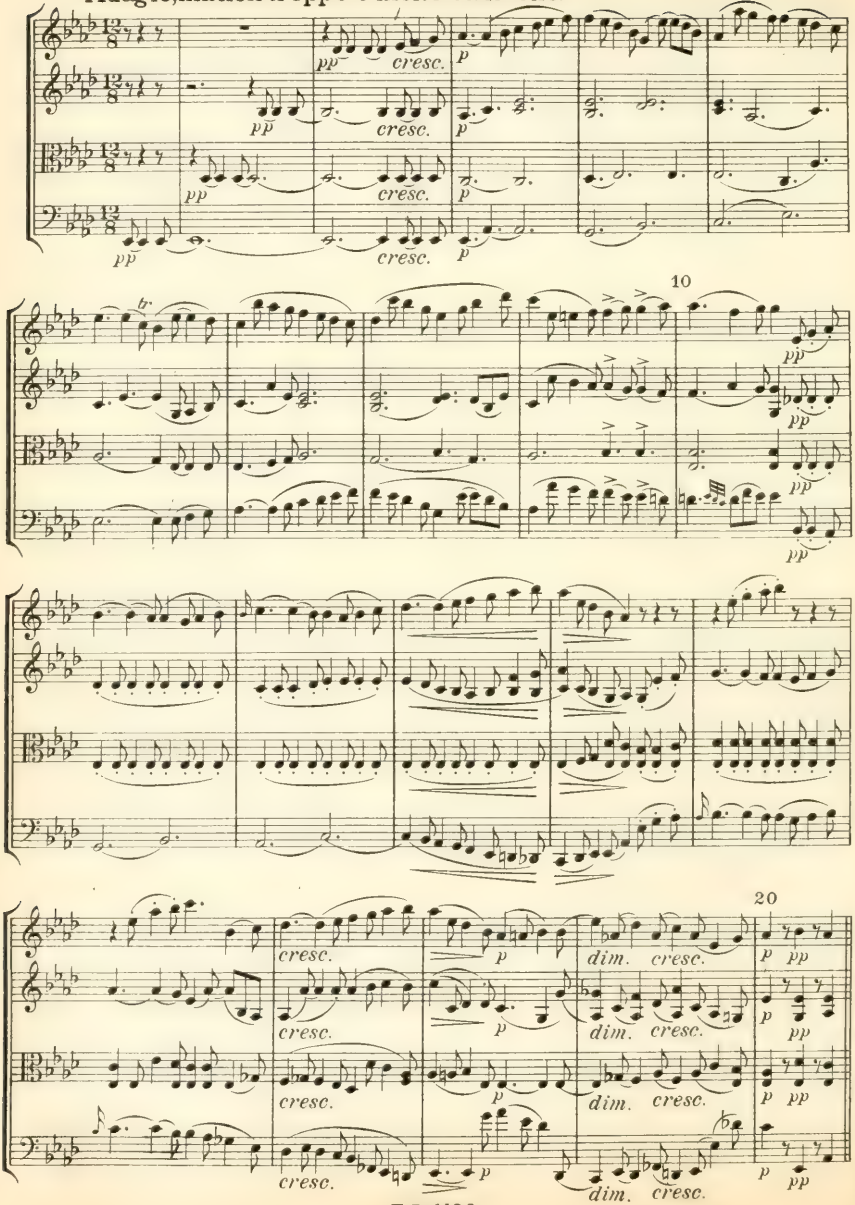

200
210
220
sf
p
cresc.

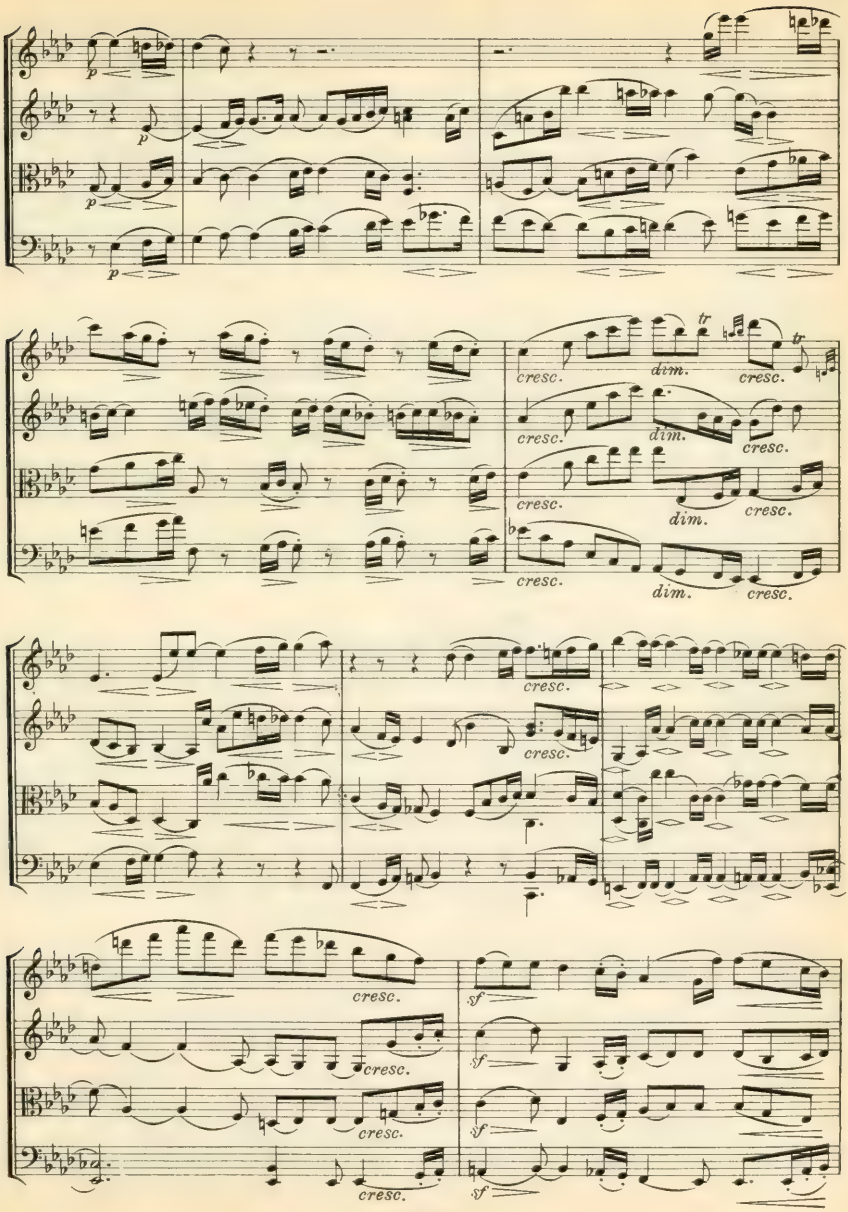

cresc.
cresc.
cresc.
230
ten.
ten.
ten.
ten.
240
ten.
ten.
250

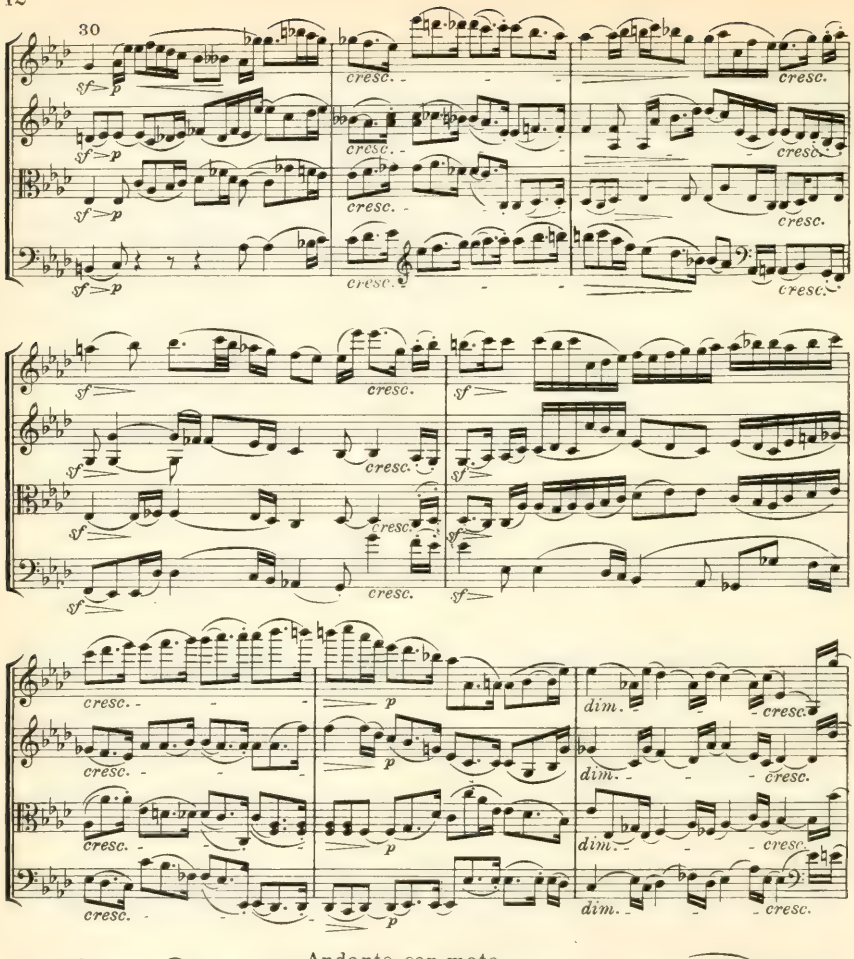

cresc.
p
260
270
p dolce
dim.
280
pp

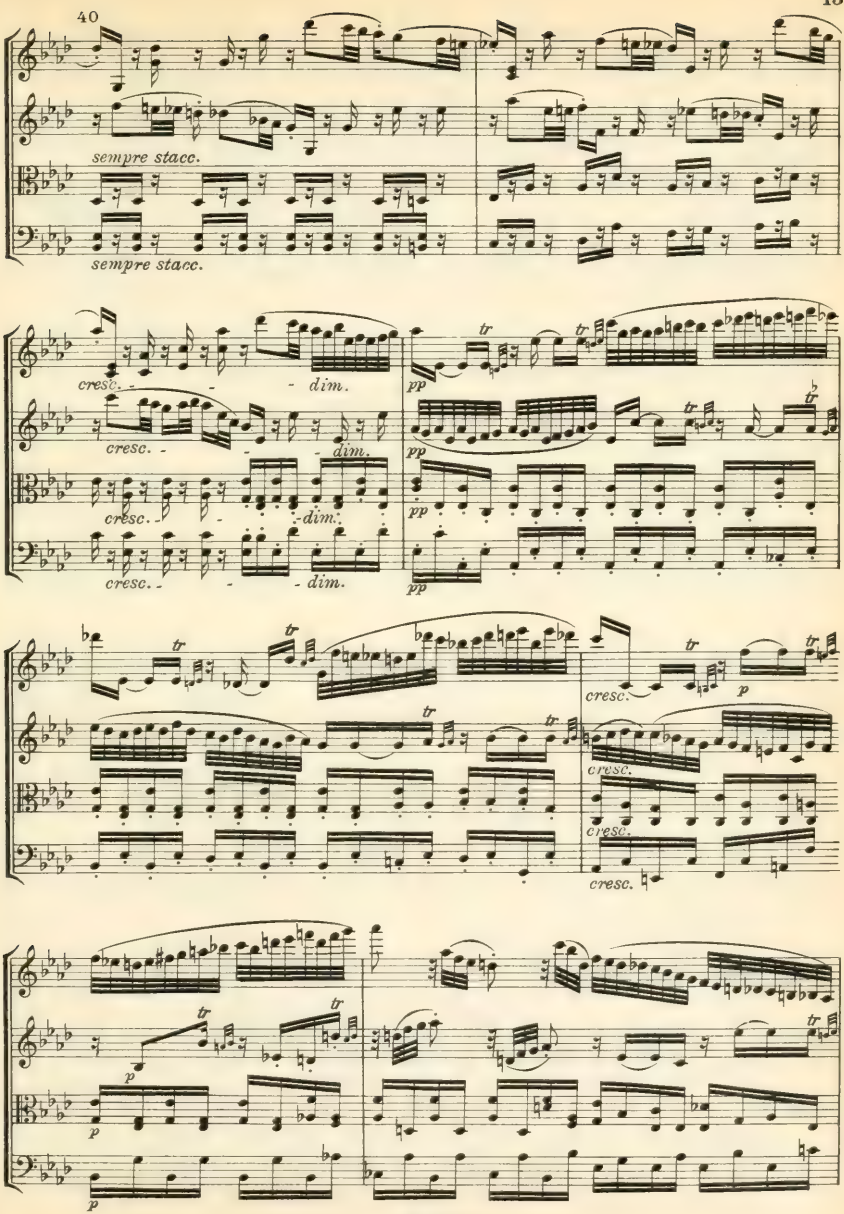
II

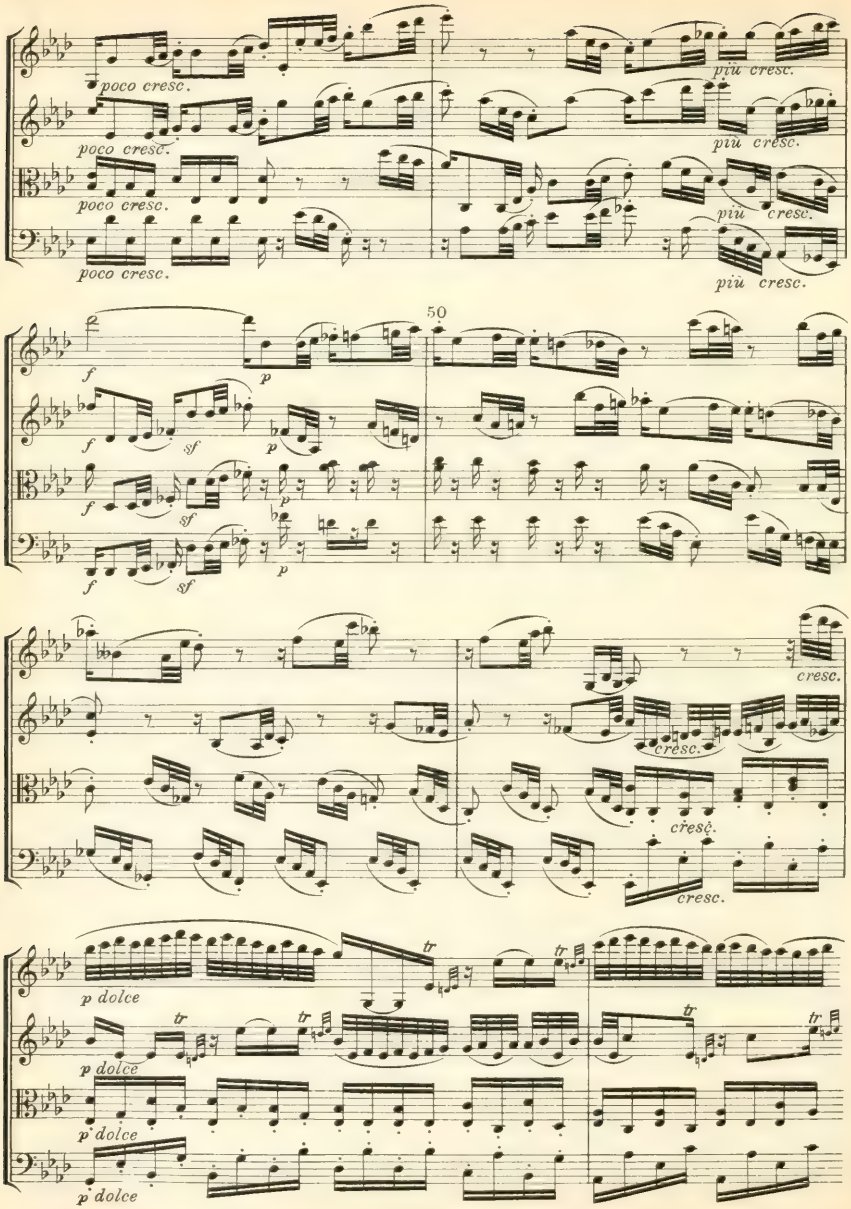
Adagio, ma non troppo e molto cantabile.

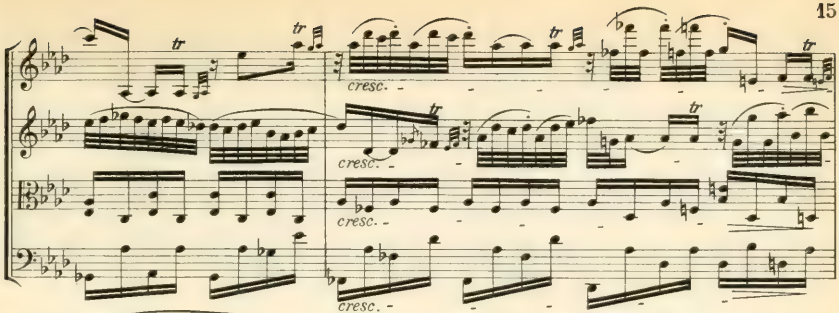


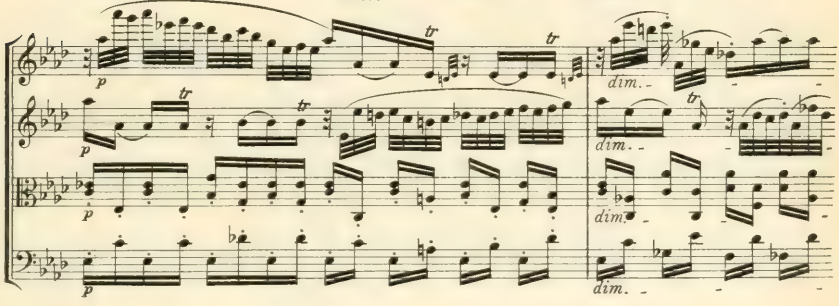

p
cresc.
dim.
tr
sf

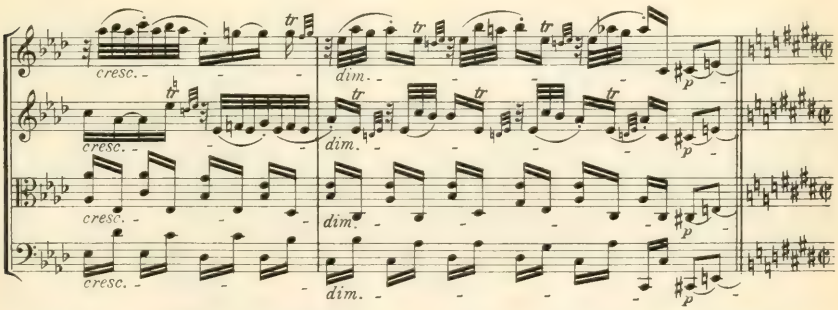

30
sf
p
cresc.
dim.
Andante con moto.
pp


40
sempre stacc.
sempre stacc.
cresc. dim.
cresc. dim.
cresc. dim.
cresc. dim.
pp
pp
pp
pp
tr
cresc.
cresc.
cresc.
cresc.
p
p
p


poco cresc.
poco cresc.
poco cresc.
poco cresc.
più cresc.
più cresc.
più cresc.
più cresc.
50
f
p
f
sf
p
f
sf
p
f
sf
p
cresc.
cresc.
cresc.
cresc.
p dolce
tr
tr
tr
tr
p dolce
p dolce
p dolce

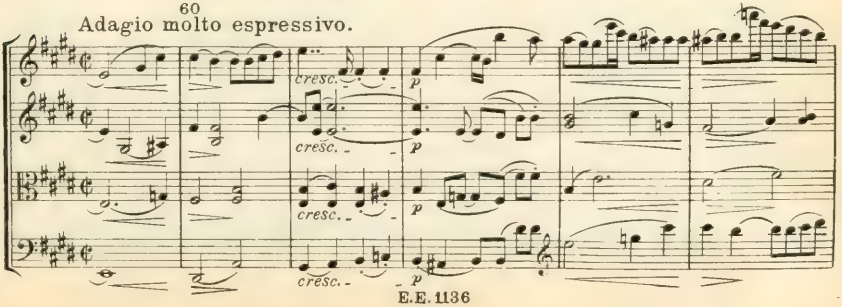


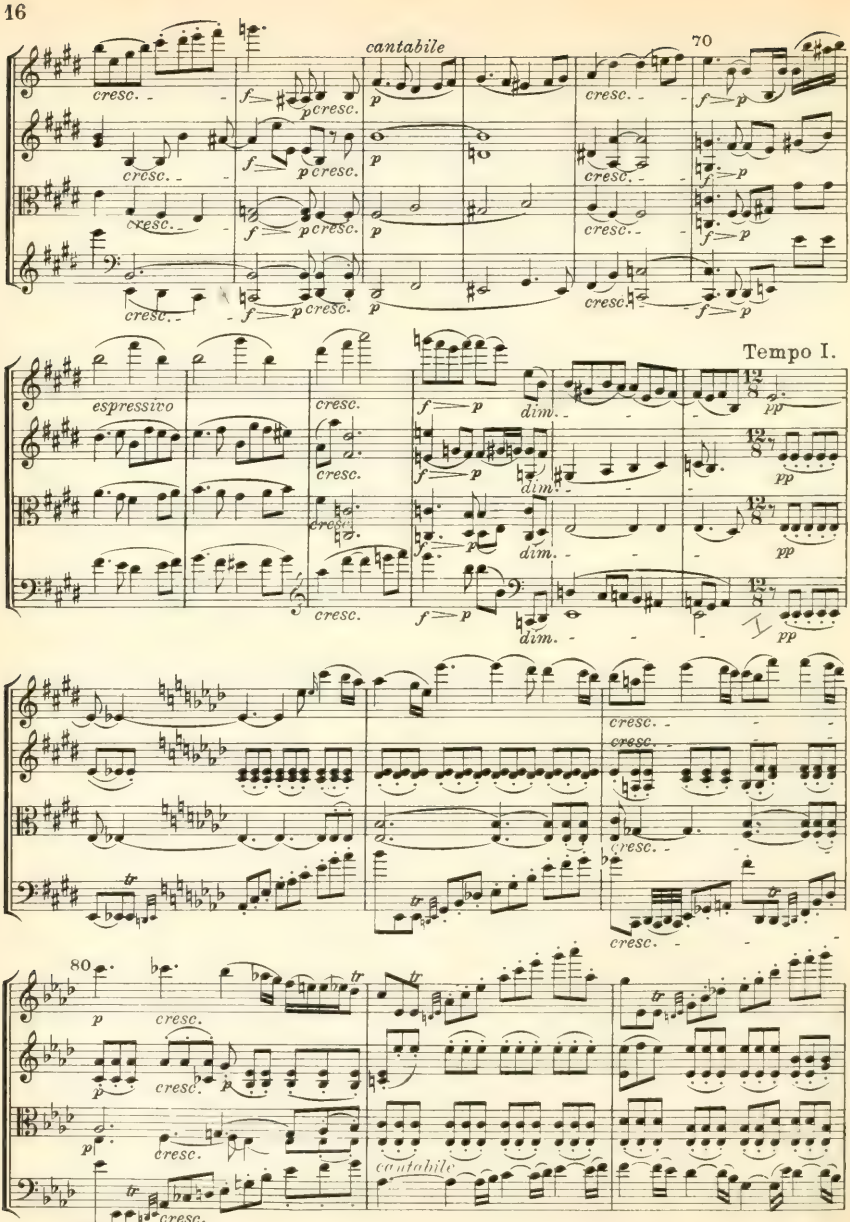


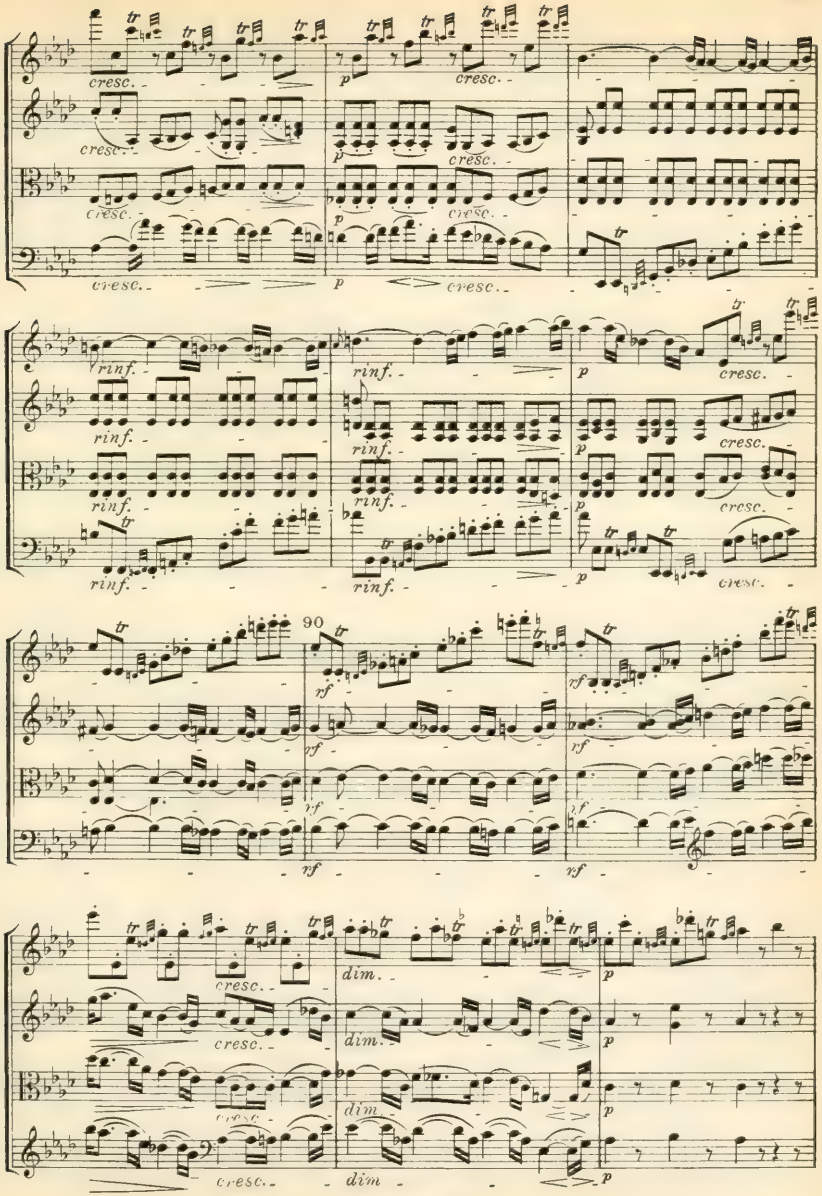


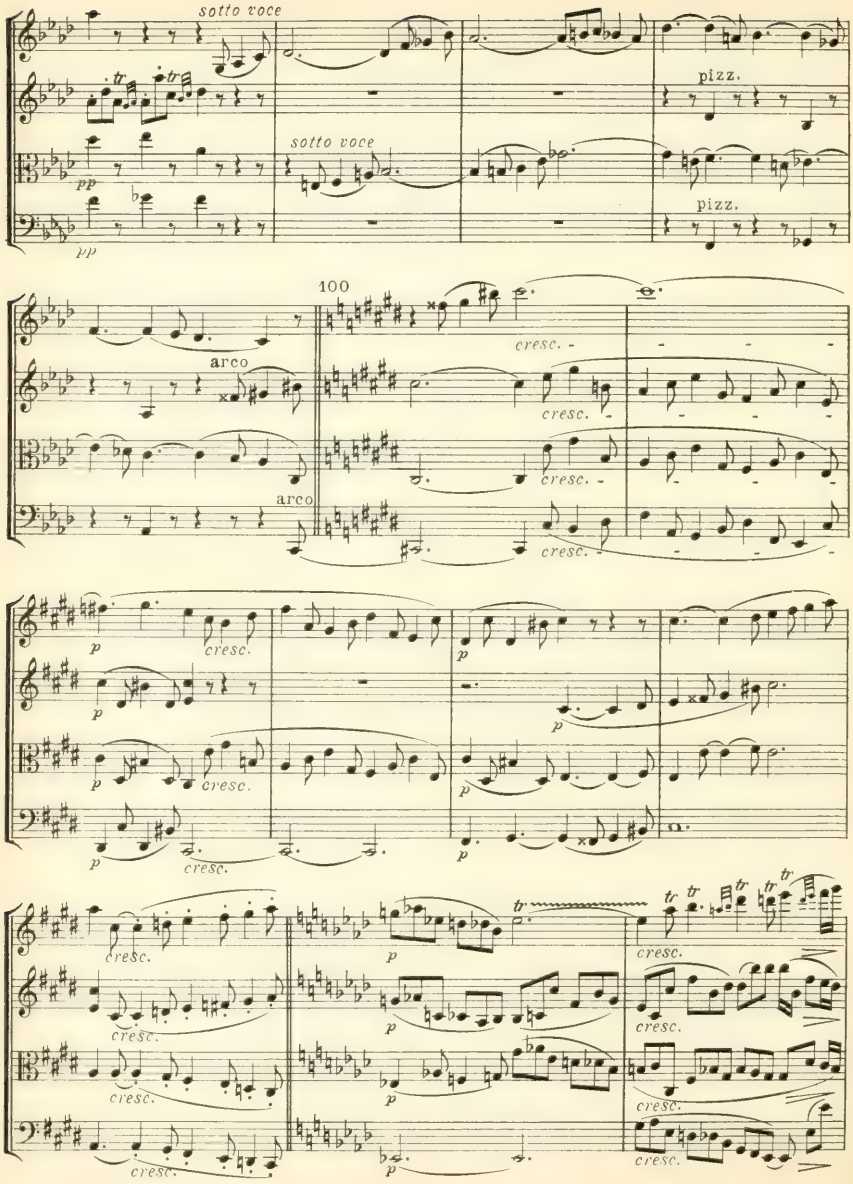
60

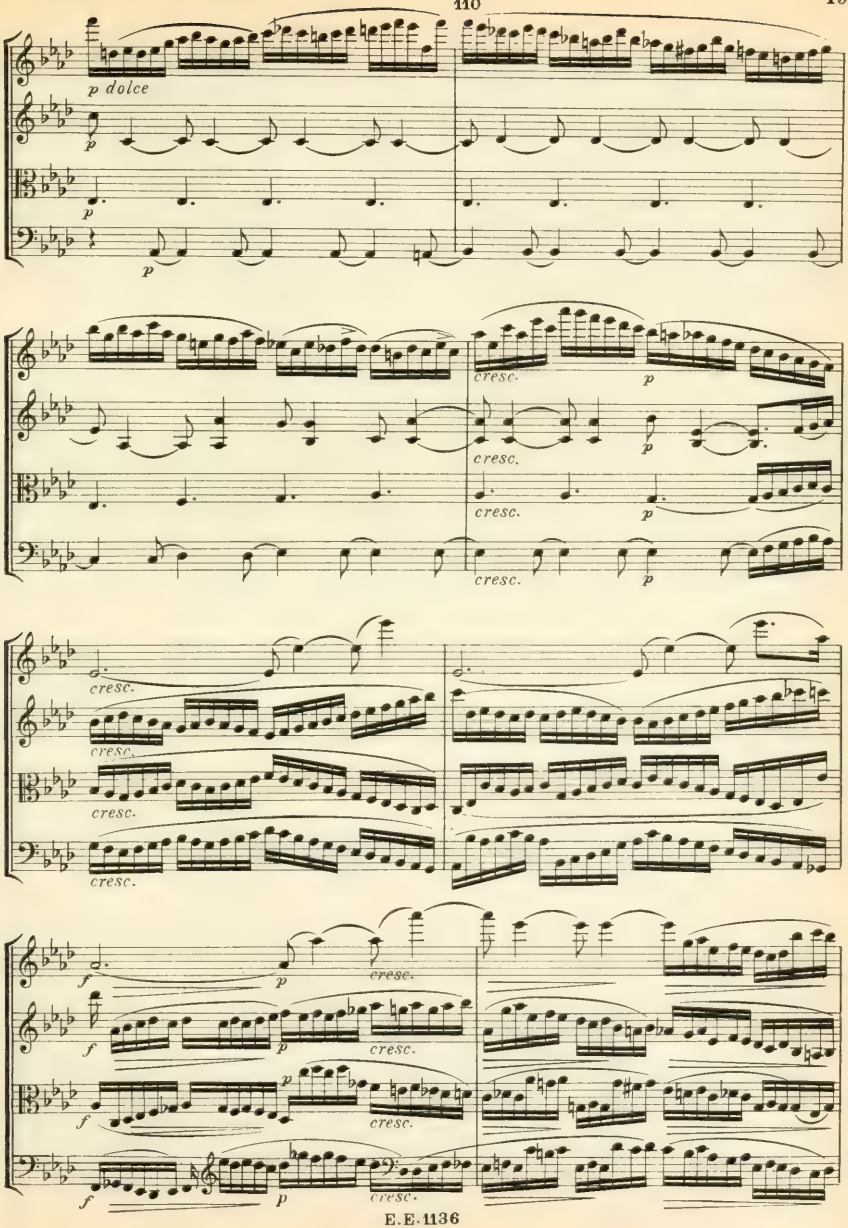
Adagio molto espressivo.

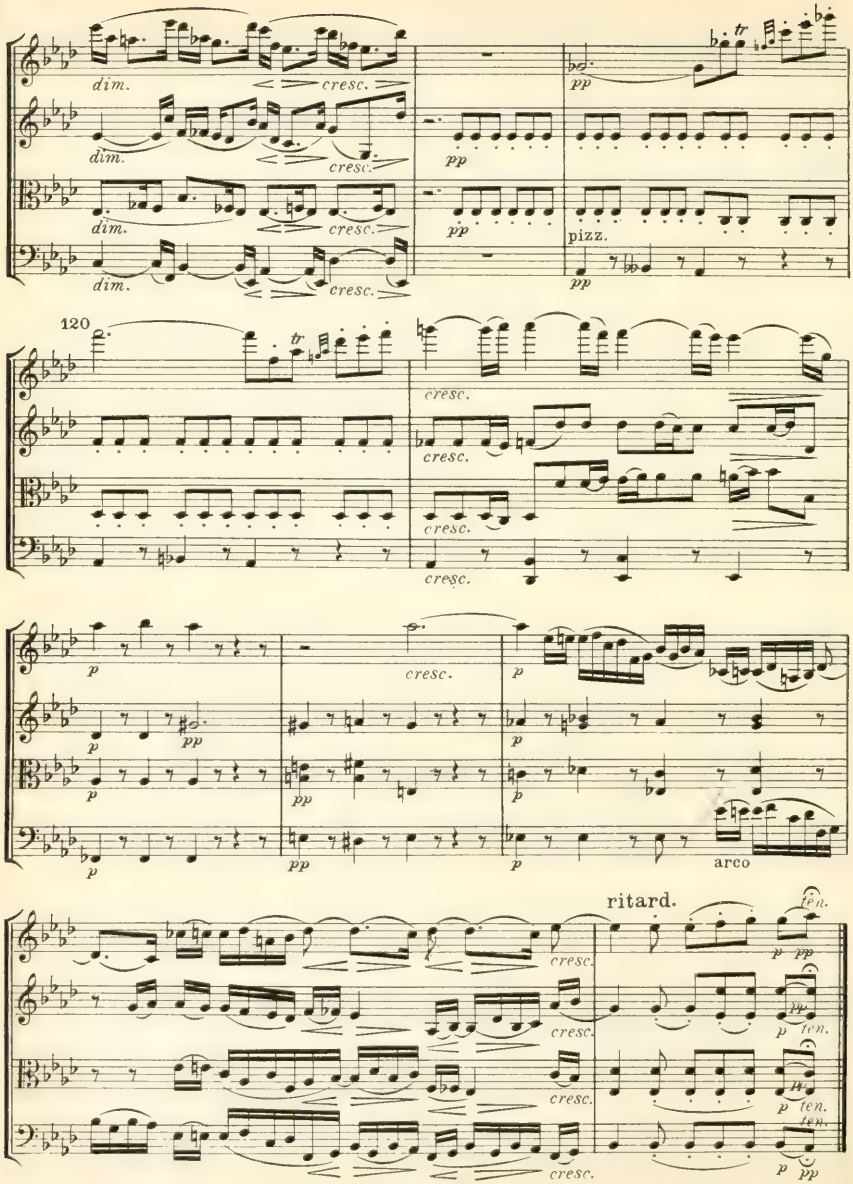



cantabile
70
cresc.
Tempo I.
espressivo
dim.
pp
80
cantabile


cresc.
p
cresc.
rinf.
90
rf
dim.

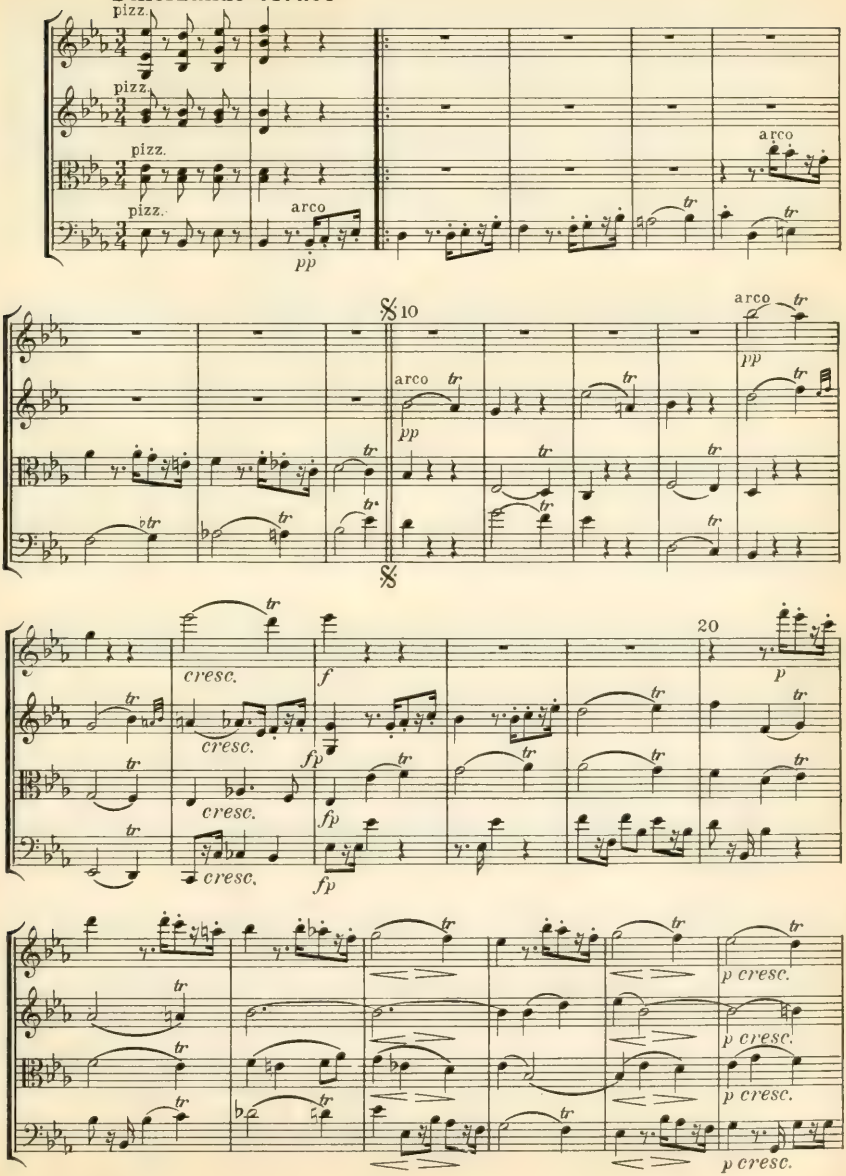

sotto voce
pizz.
sotto voce
pizz.
pp
100
arco
arco
cresc.
p
cresc.
tr

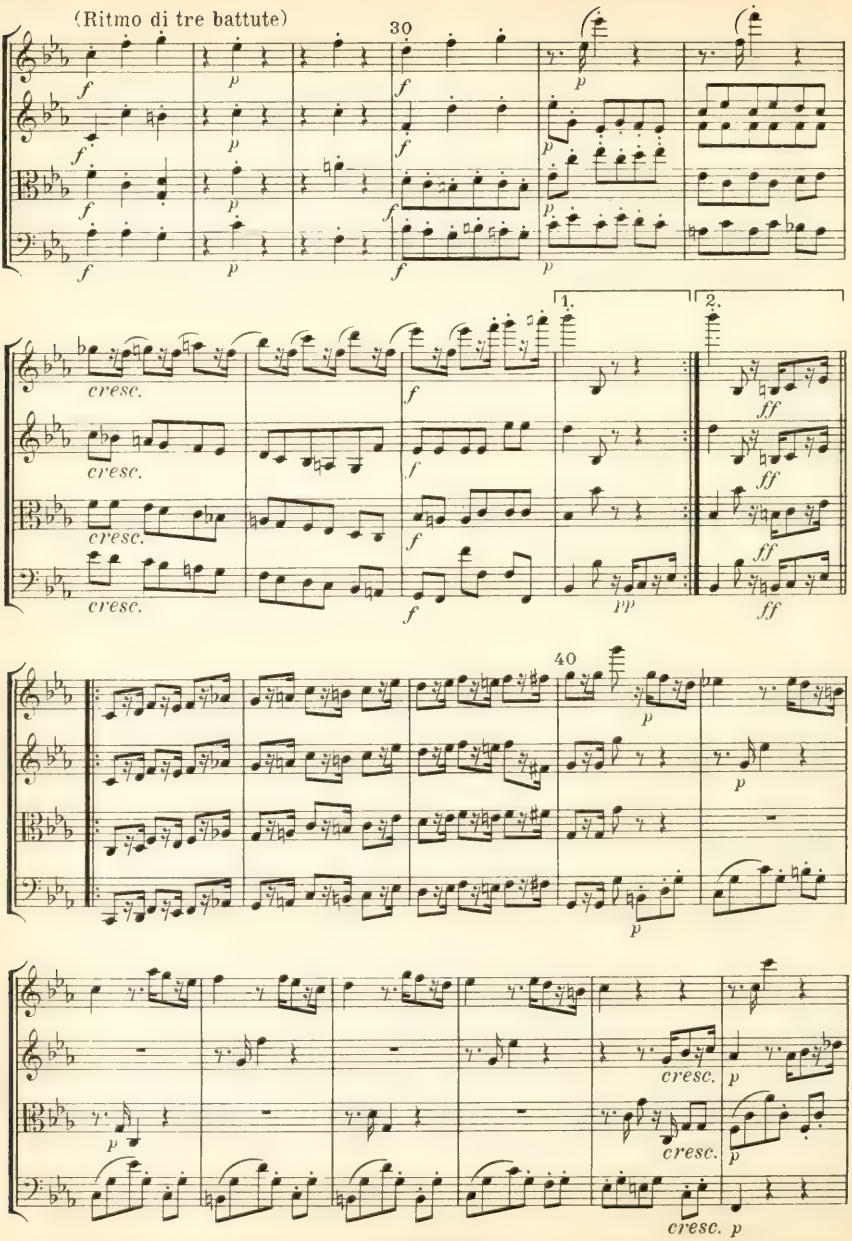

p dolce
p
p
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
f
p
cresc.
f
p
cresc.
f
cresc.
f
p
cresc.

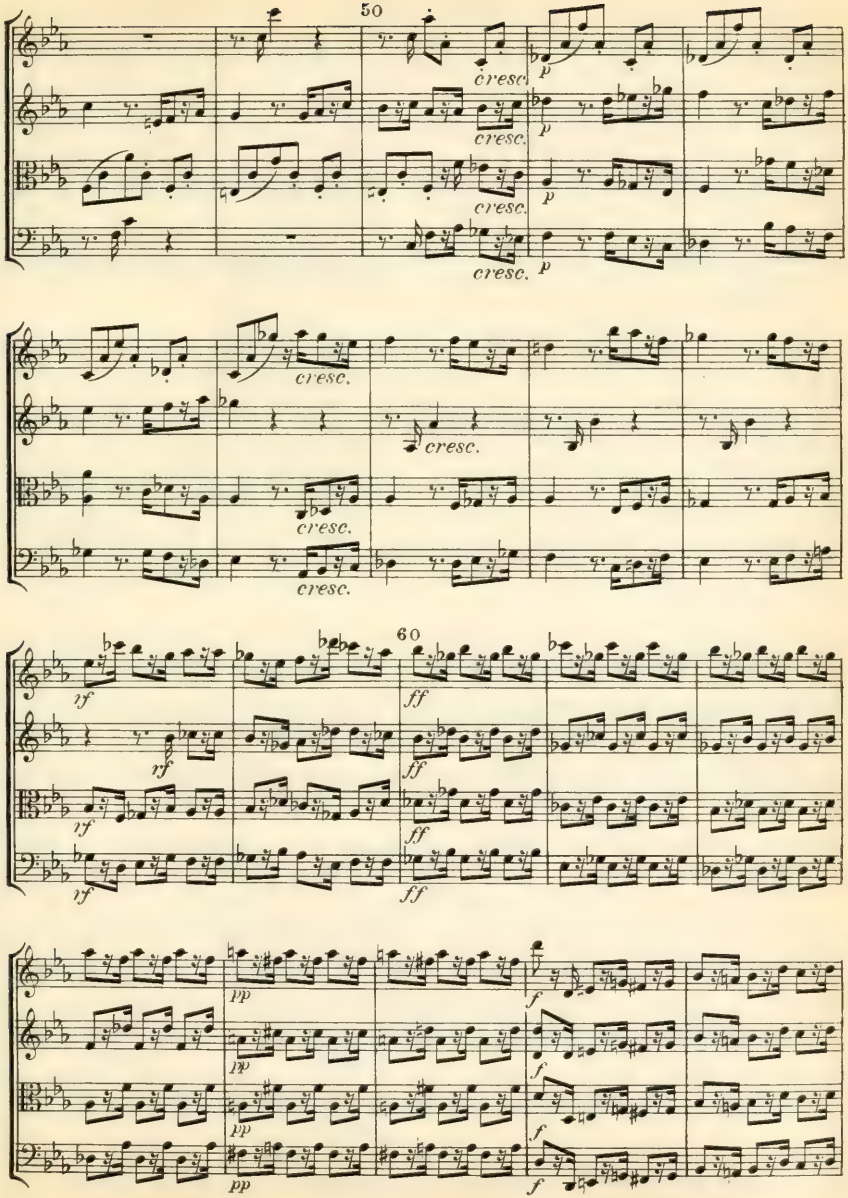

dim.
cresc.
pp
tr
pizz.
120
arco
ritard.
ten.

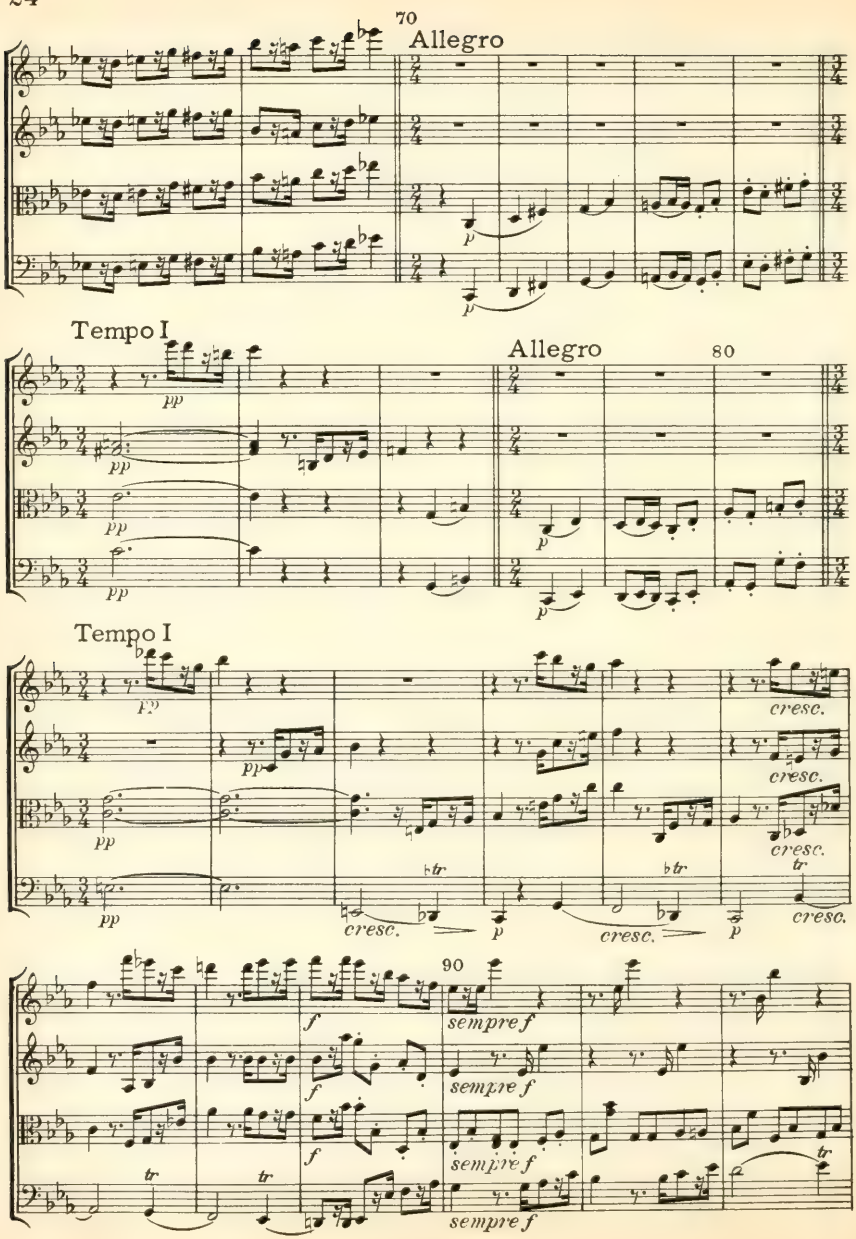
III

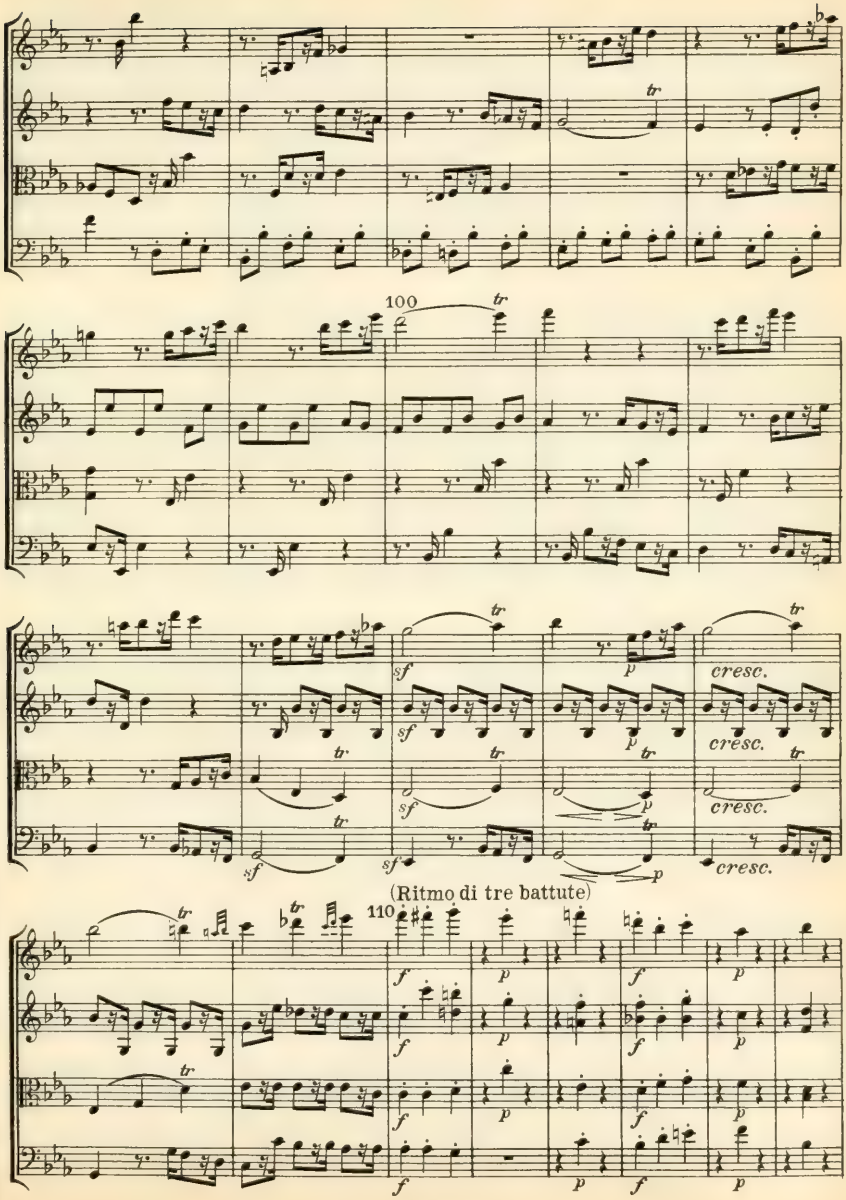
Scherzando vivace

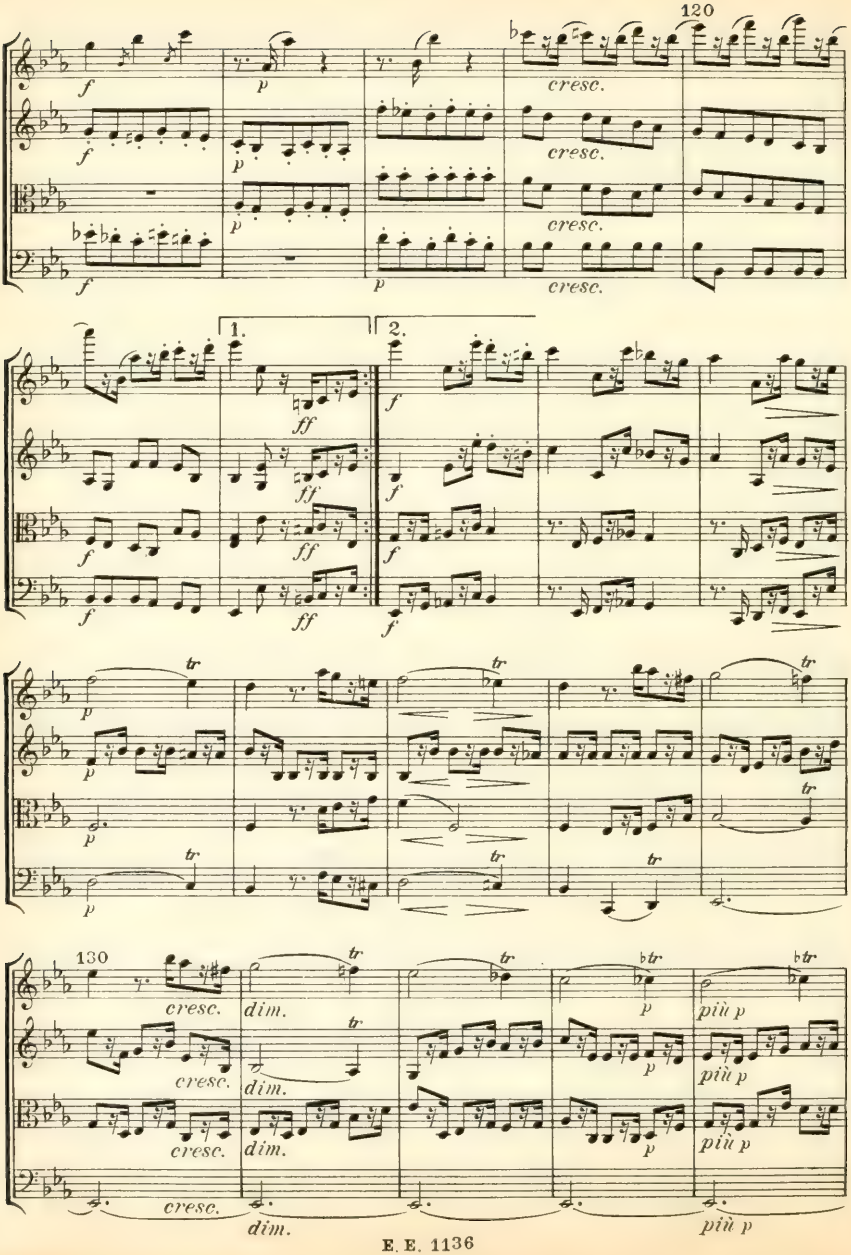


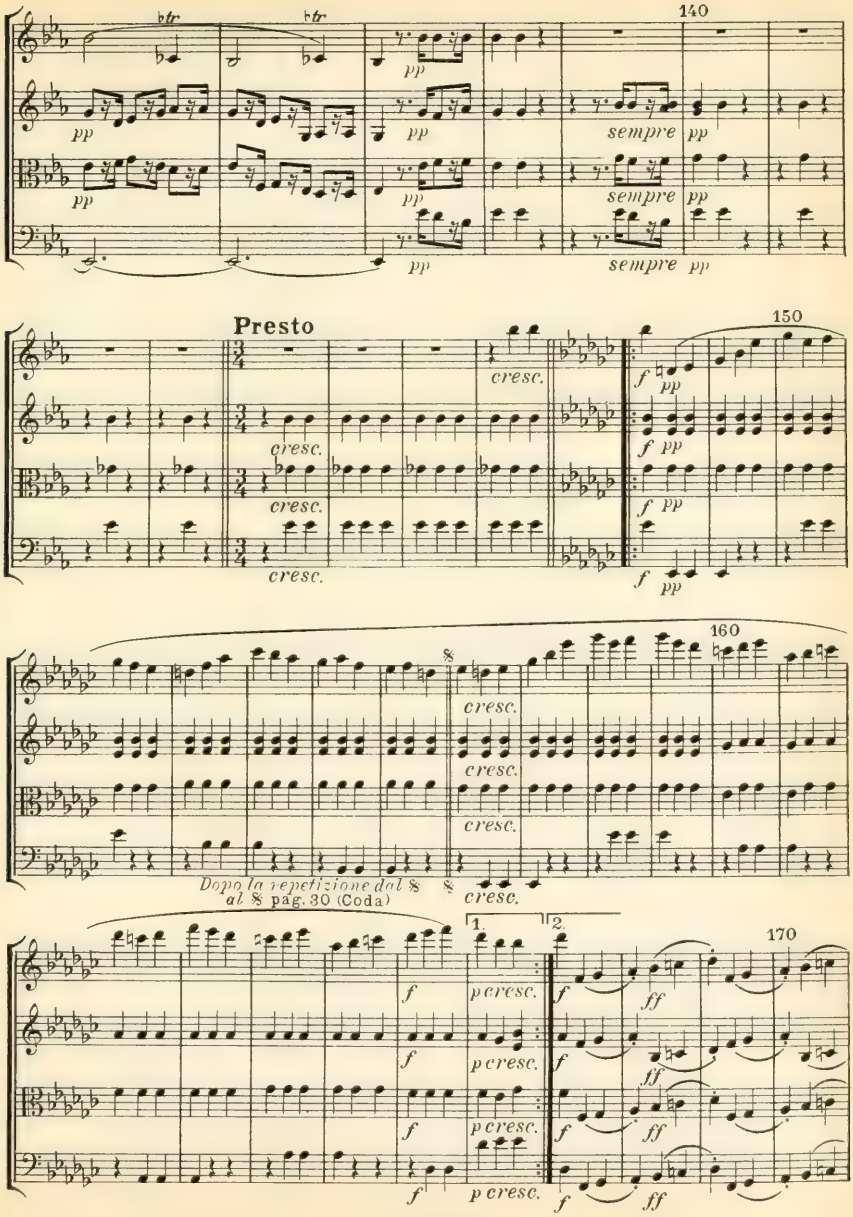

(Ritmo di tre battute)
30
1.
2.
40
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

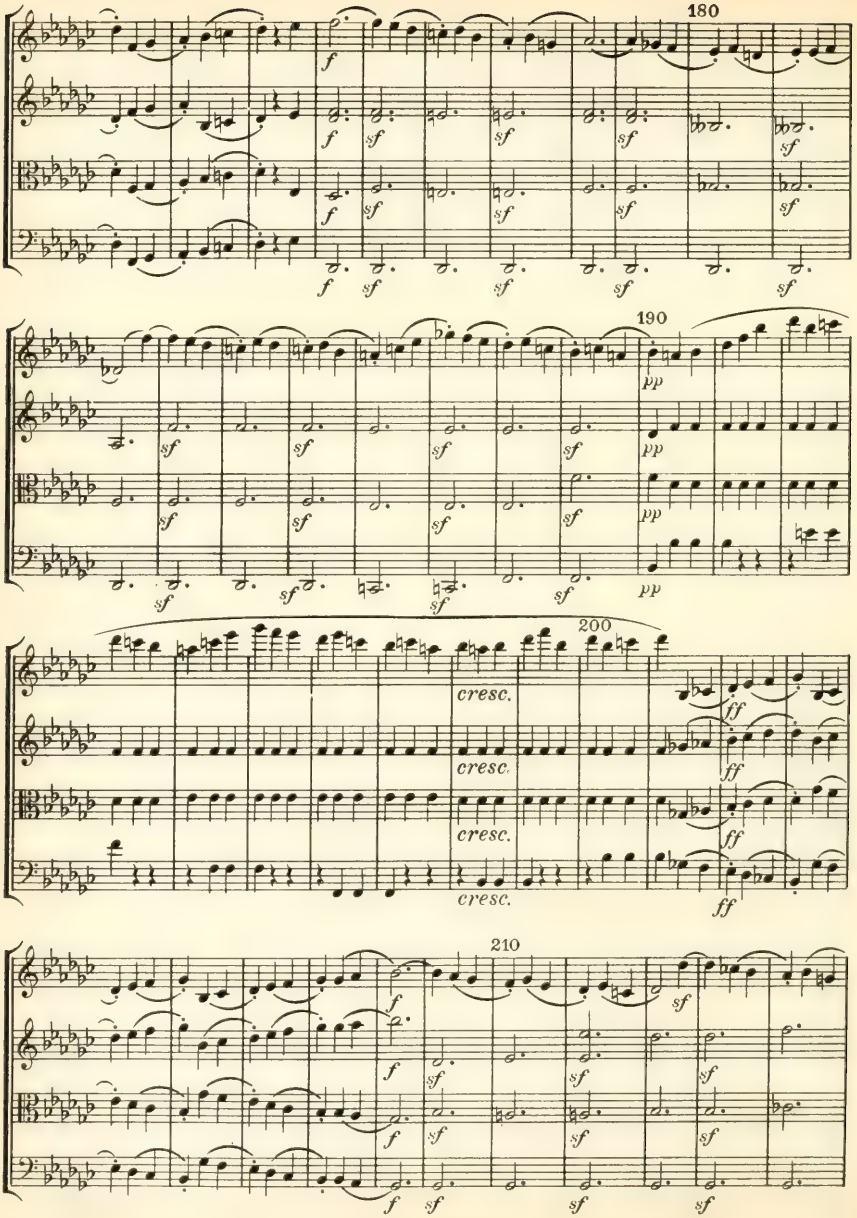

50
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
cresc.
60
nf
ff
rf
ff
nf
ff
nf
ff
pp
pp
pp
pp
f
f
f
f

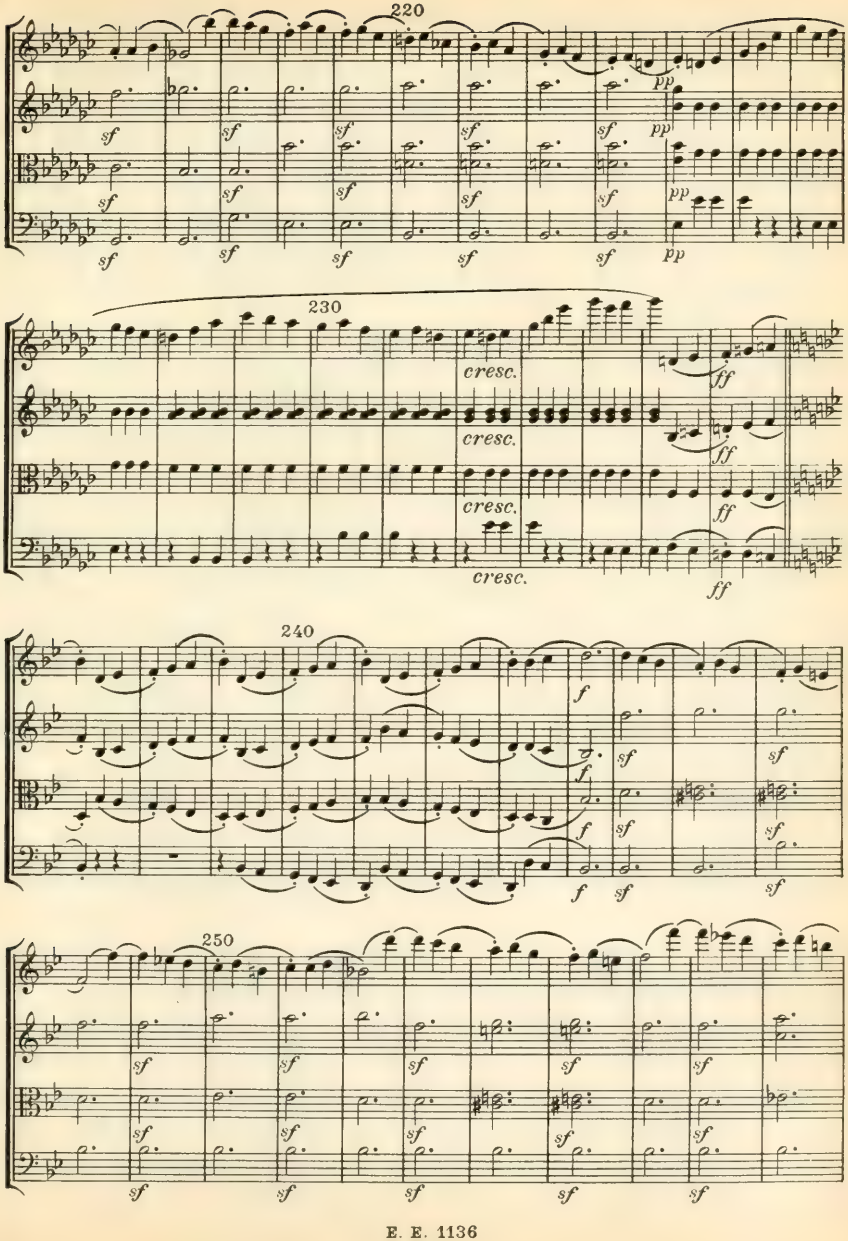

70
Allegro
p
p
Tempo I
pp
pp
pp
pp
Allegro
80
p
p
Tempo I
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
cresc.
p
p
90
f
f
f
sempre f
sempre f
sempre f
sempre f
tr
tr
tr

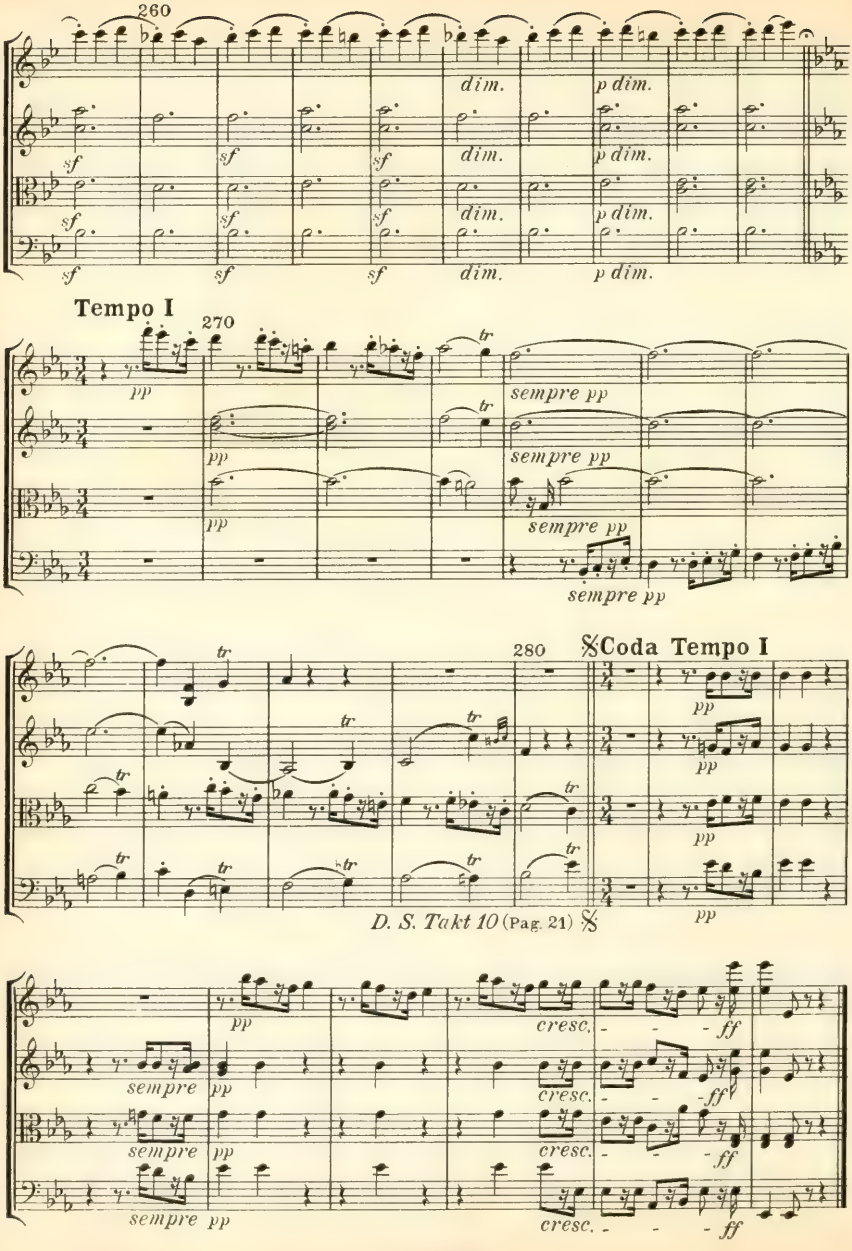

100
tr
sf
p
cresc.
(Ritmo di tre battute)
110
f


120
cresc.
1.
2.
ff
tr
130
dim.
più p


140
tr
tr
pp
sempre
Presto
150
cresc.
f
160
Dopo la repetizione dal 𝄋
al 𝄋 pag. 30 (Coda)
1.
2.
170
p cresc.
ff

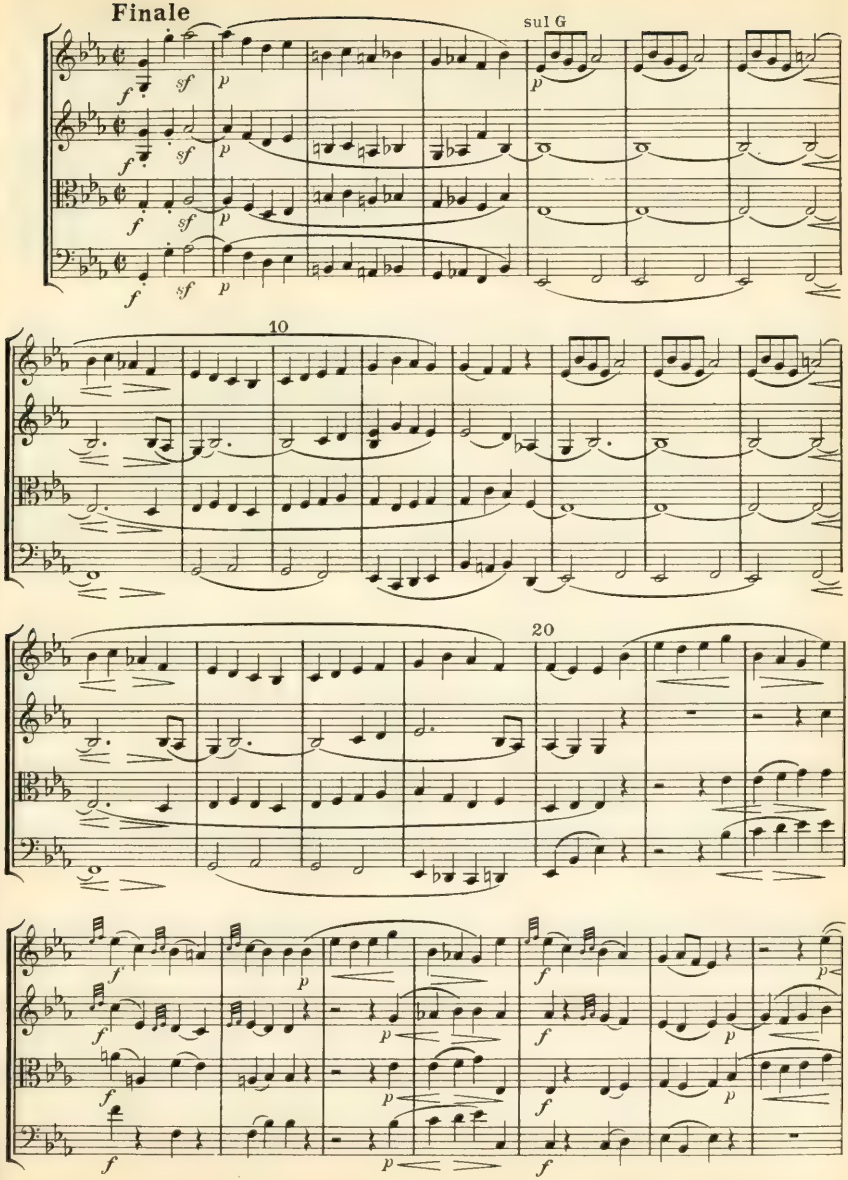

180
190
200
210
cresc.
cresc.
cresc.
cresc.

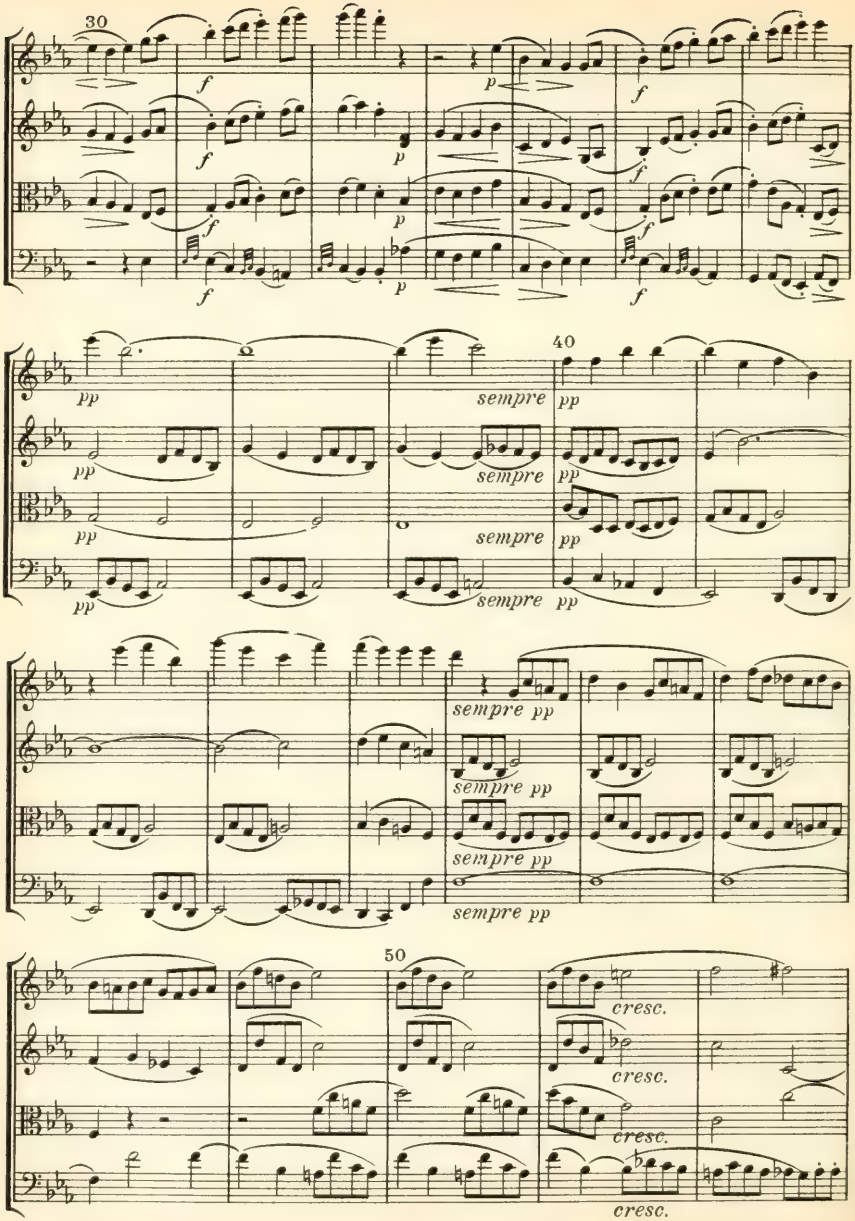

220
230
240
250
cresc.
cresc.
cresc.
cresc.

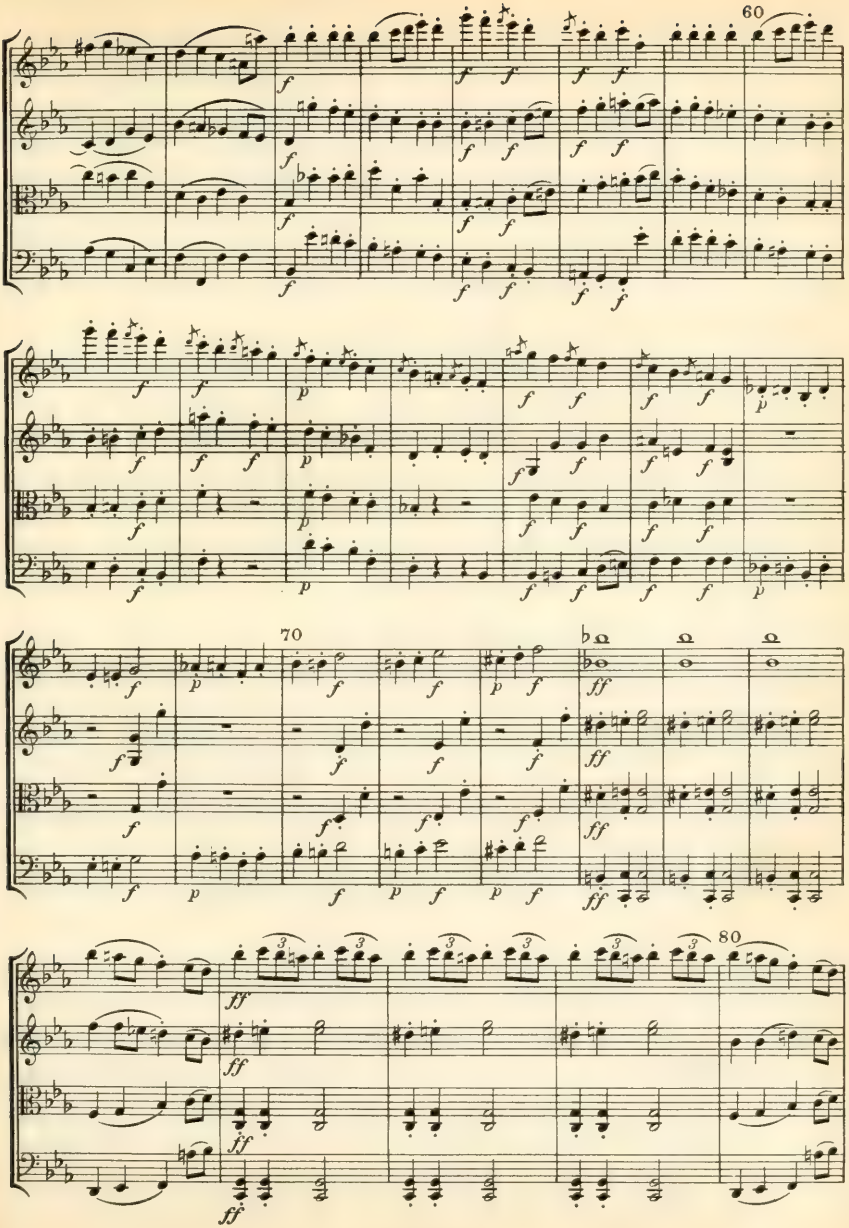

260
dim.
p dim.
sf
Tempo I
270
pp
sempre pp
280
Coda Tempo I
D. S. Takt 10 (Pag. 21)
sempre
cresc.
ff

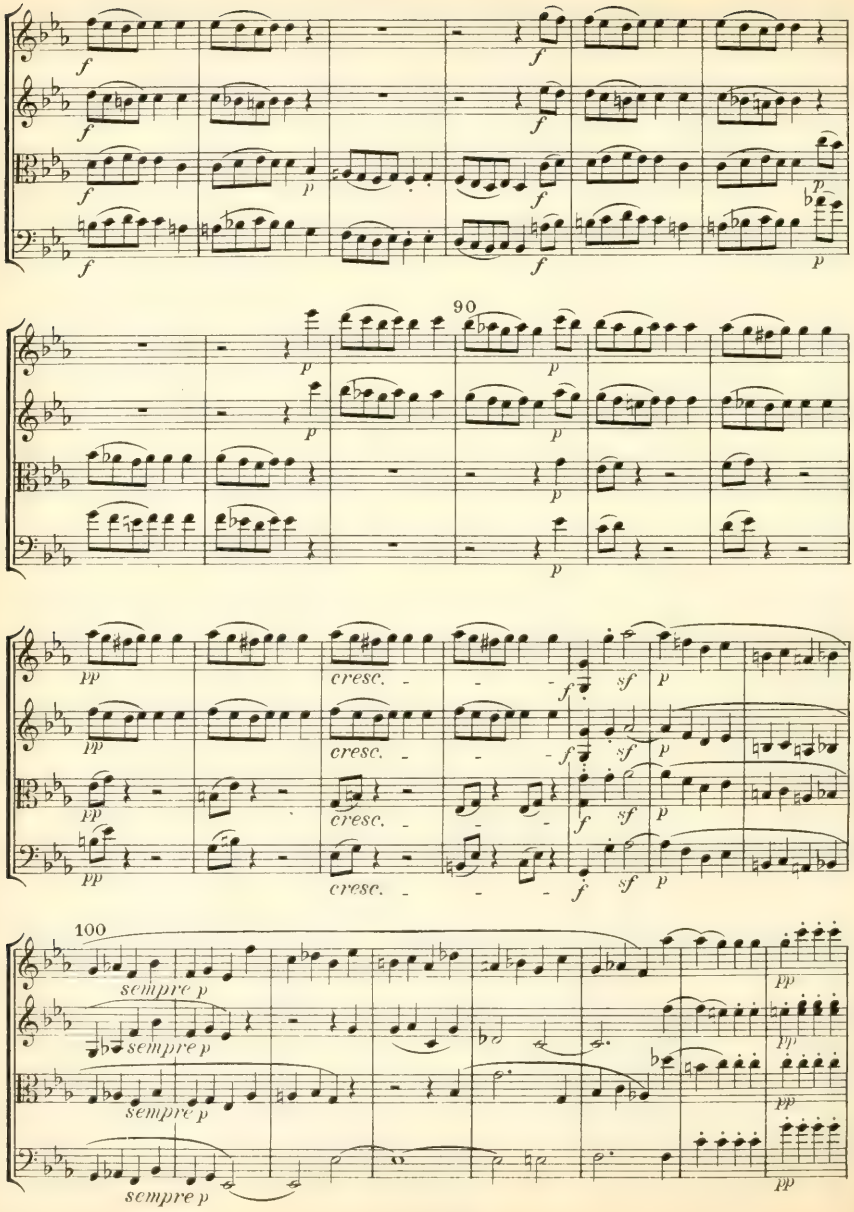
IV

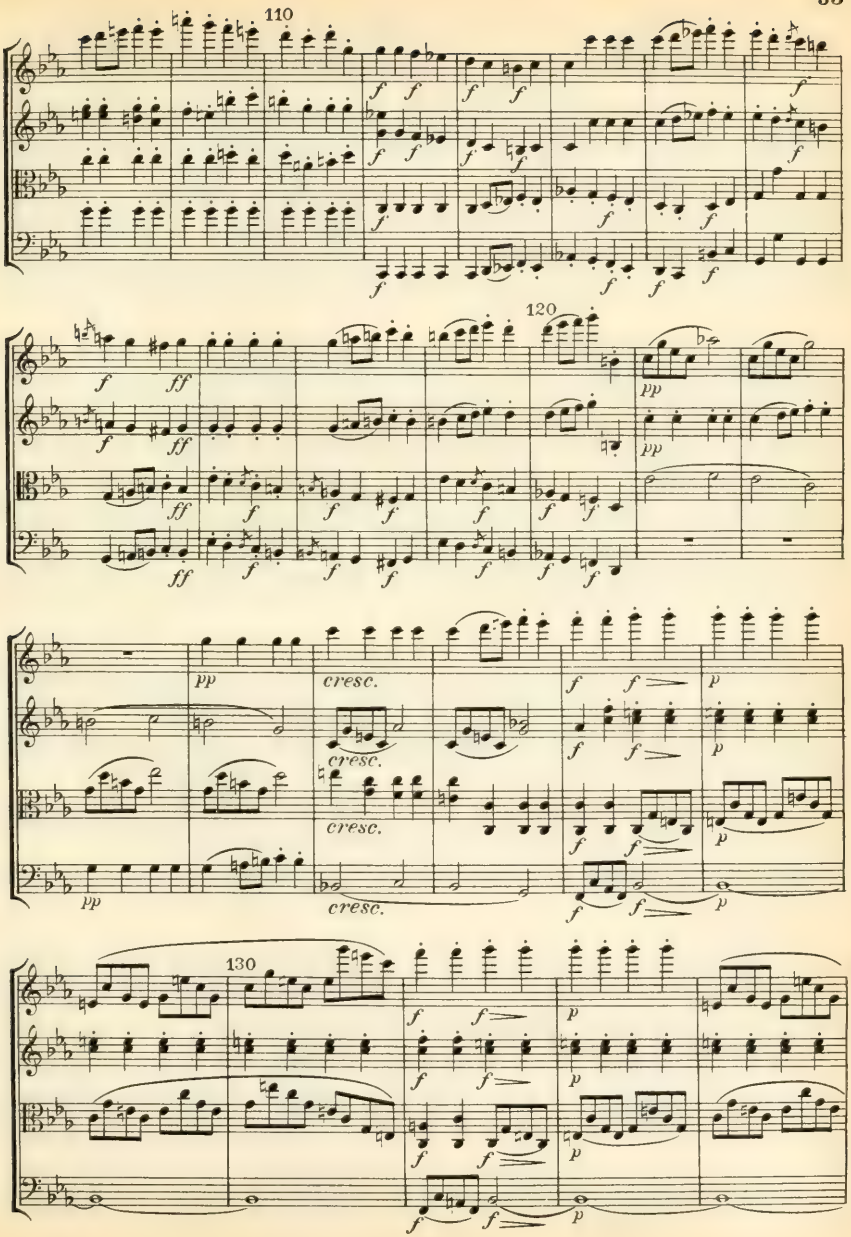
Finale

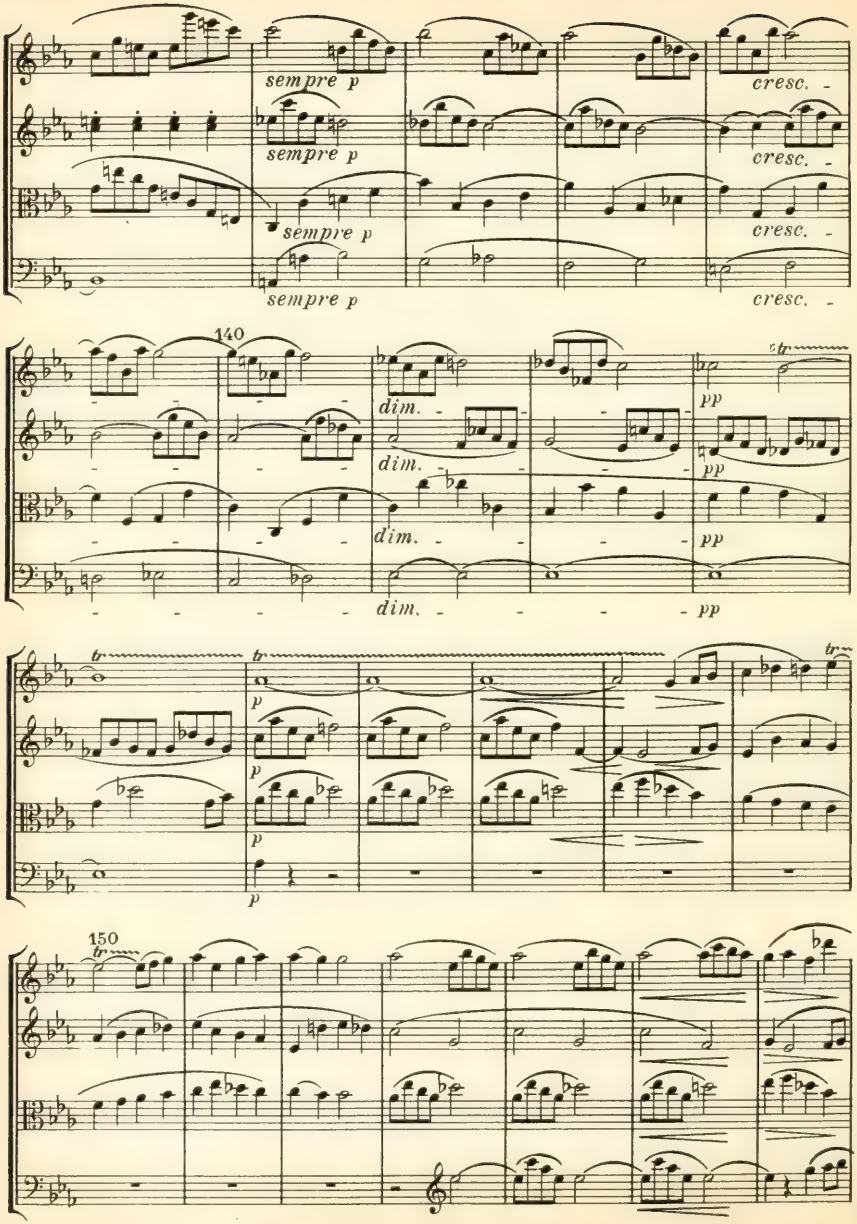


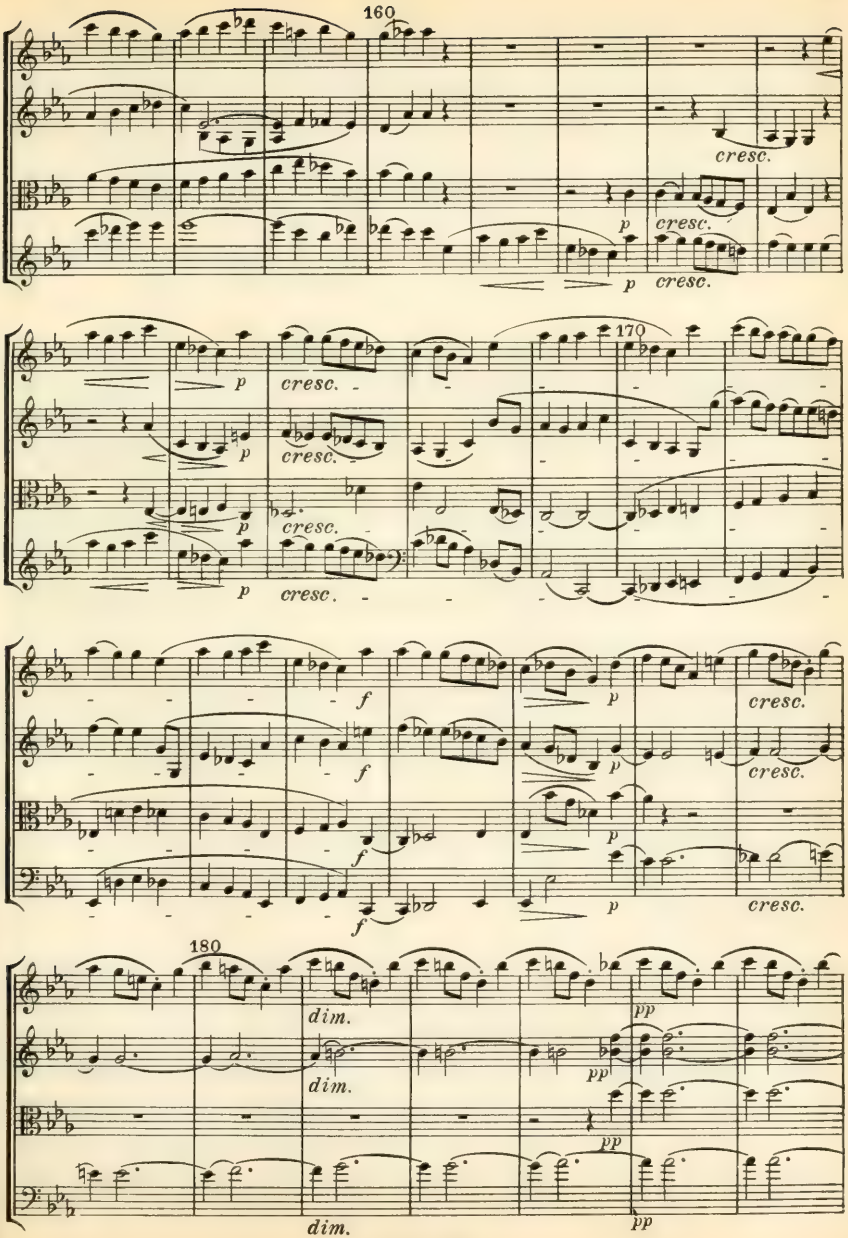

30
f
p
40
pp
sempre
50
cresc.

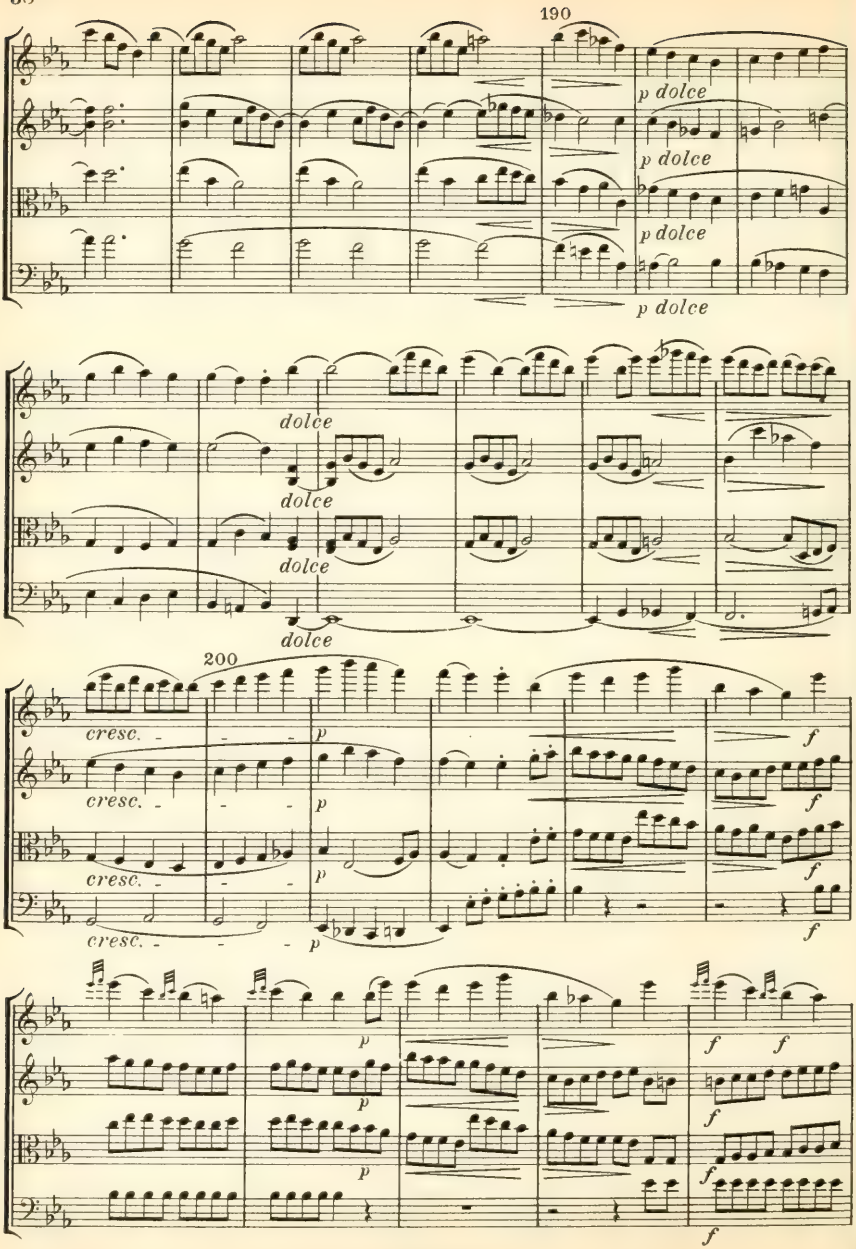

60
70
80

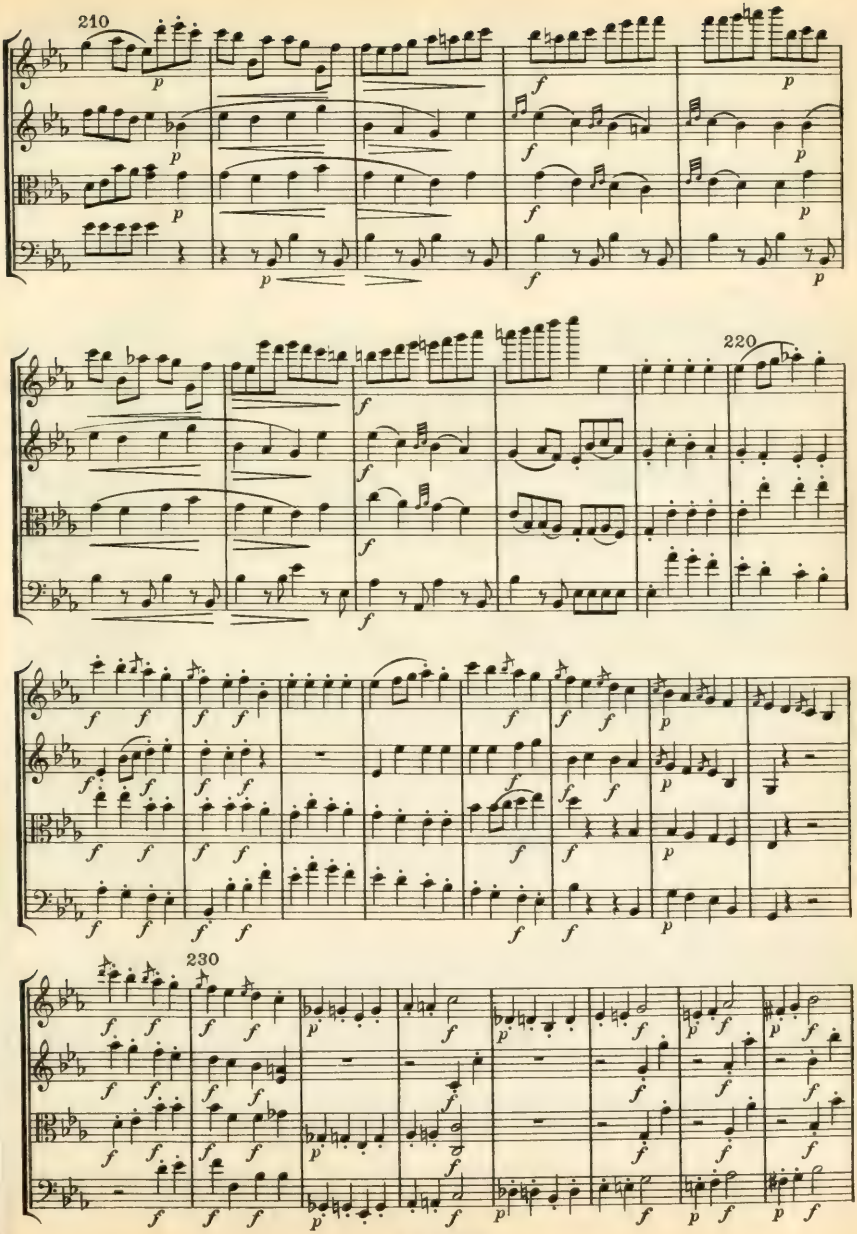

90
cresc.
100
sempre p

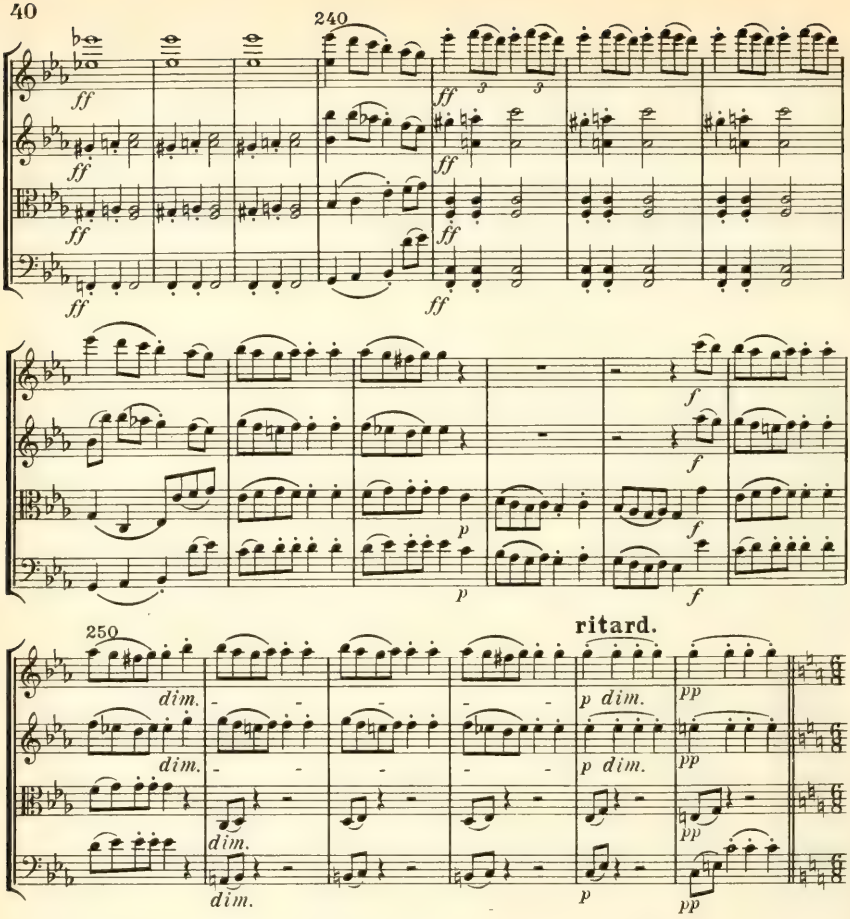

110
120
cresc.
cresc.
cresc.
cresc.
130

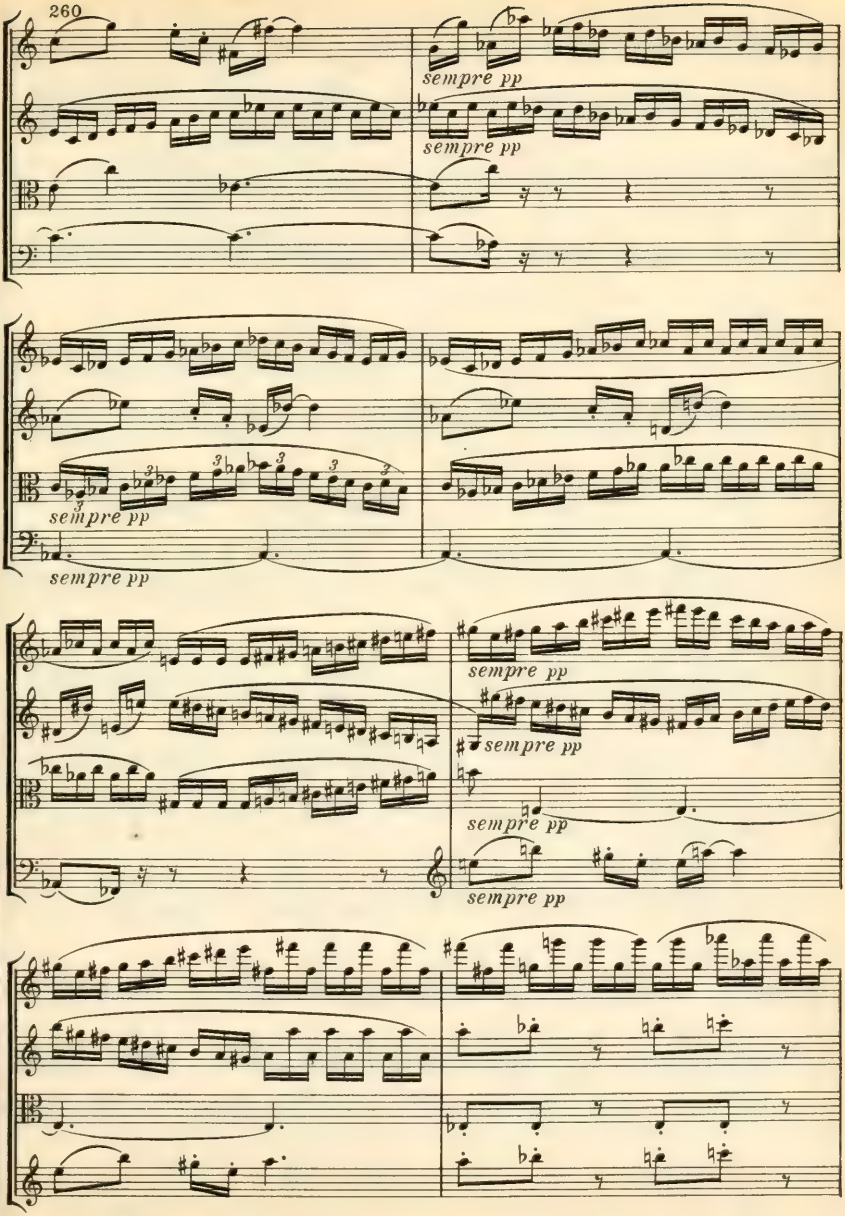

sempre p
sempre p
sempre p
sempre p
cresc.
cresc.
cresc.
cresc.
140
dim.
dim.
dim.
dim.
pp
pp
pp
pp
tr
p
150

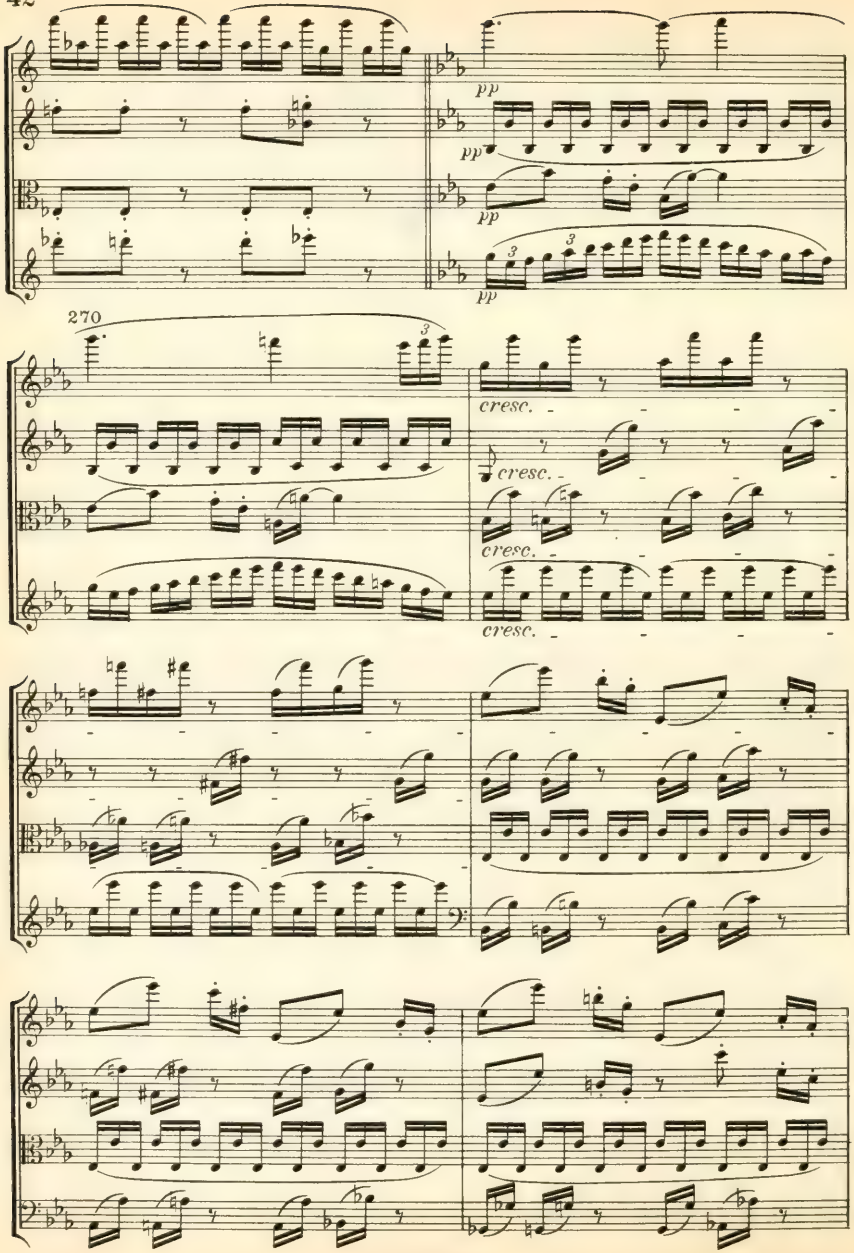

160
cresc.
p
cresc.
p
cresc.
170
p
cresc.
p
cresc.
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
180
dim.
pp
dim.
pp
pp
dim.
pp

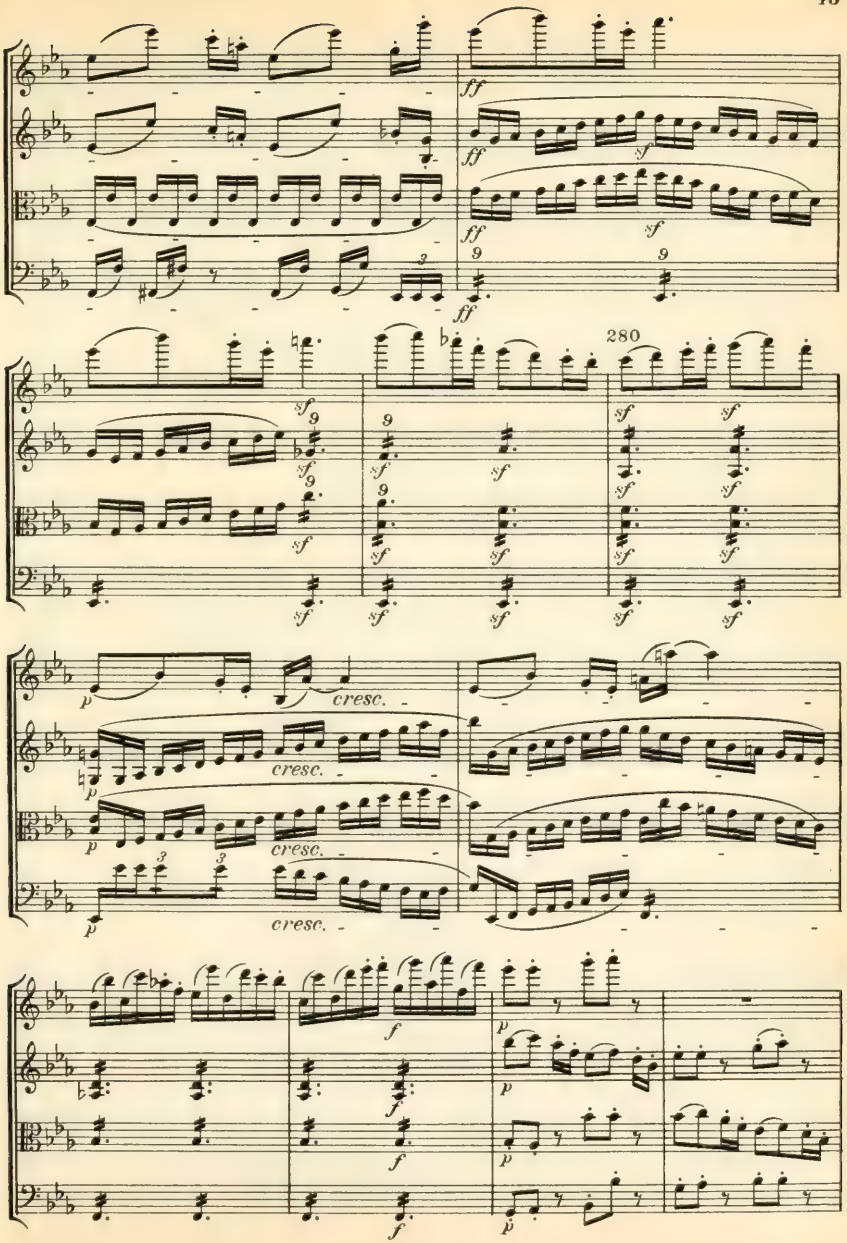

190
p dolce
p dolce
p dolce
p dolce
dolce
dolce
dolce
dolce
200
cresc.
cresc.
cresc.
cresc.
p
f

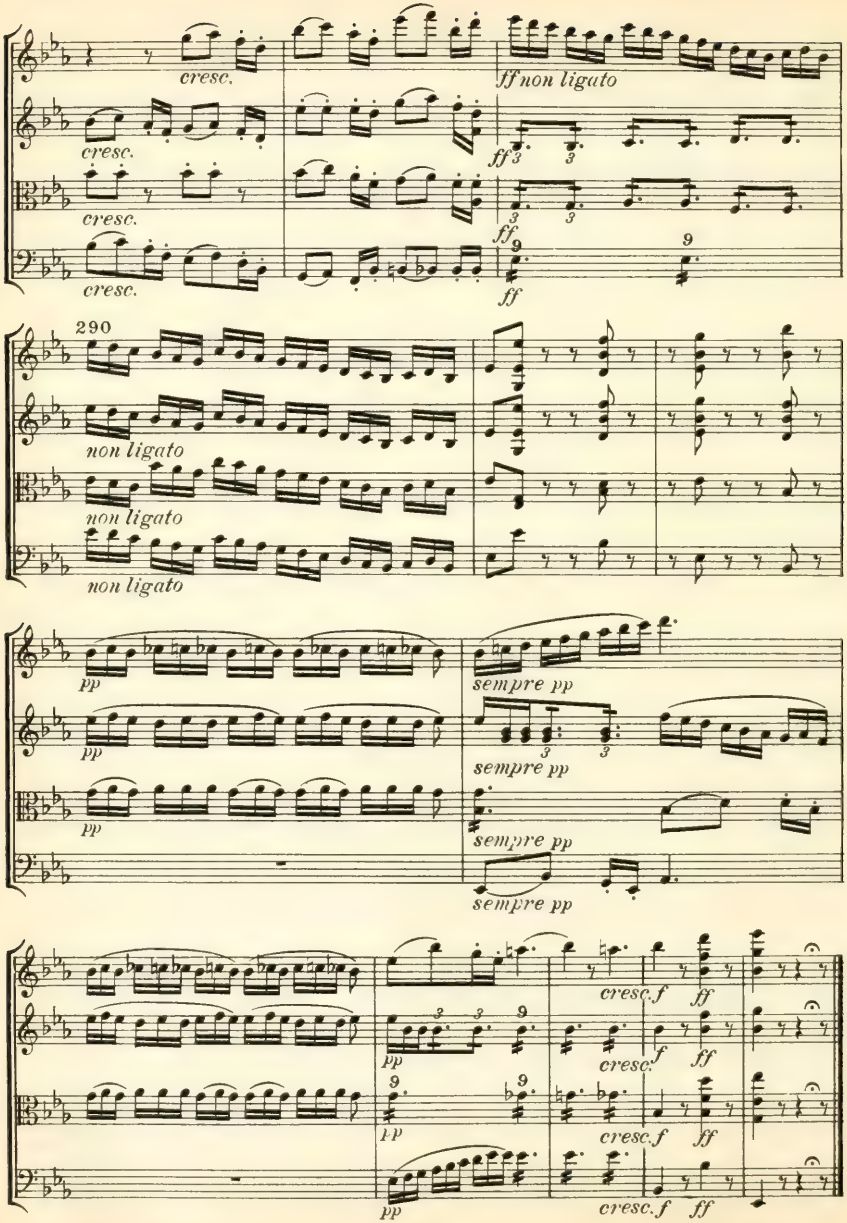

210
220
230


240
ff
ff
ff
ff
ff
ff
f
f
f
f
p
p
250
dim.
dim.
dim.
dim.
ritard.
p dim.
p dim.
pp
pp
pp
p
pp
Allegro commodo
cresc.
cresc.
cresc.
pp
pp
pp


260
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp


pp
pp
pp
pp
270
cresc.
cresc.
cresc.
cresc.


ff
sf
280
p
cresc.
f


cresc.
cresc.
cresc.
cresc.
ff non ligato
ff
ff
290
non ligato
non ligato
non ligato
pp
pp
pp
sempre pp
sempre pp
sempre pp
sempre pp
pp
pp
cresc. f
ff
cresc.
f
ff
cresc. f
ff
cresc. f
ff

Eulenburgs kleine Partitur-Ausgabe

Sr. Hoheit dem Fürsten Nicolaus von Galitzin gewidmet

QUARTETT

No. 13

B dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 130

Komponiert 1825, das Finale 1826

Erste Aufführung in der jetzigen Gestalt am 22. April 1827
im Musikvereinssaal zu Wien

Nach dem Autograph revidiert und mit Einführung
versehen von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

9

BEETHOVEN, OP. 130: STREICHQUARTETT

Das B-dur-Quartett op. 130 gehört zu den 3 Werken dieser Gattung, die Beethoven bereits im Januar 1823 dem Fürsten Galitzin zugesagt hatte. Aber erst nachdem er im August 1825 das in a-moll vollendet, machte er sich an das B-dur, für das seit März bereits Skizzen da waren. In einem Briefe an seinen Neffen vom 24. August 1825 spricht er die Hoffnung aus, daß er dieses dritte, für Galitzin bestimmte Quartett in 10, höchstens 12 Tagen vollendet haben würde. Aber es kam wohl das Jahr 1826 heran, ehe es soweit war.

Zur ersten Aufführung gelangte es durch die Quartettgesellschaft Schuppanzigh am 21. März 1826. Während der 2. Satz (Presto) und der 4. (Alla danza tedesca)[1]) wiederholt werden mußten, mißfiel die später einzeln als op. 135 veröffentlichte Schlußfuge. Beethoven sah sich daher veranlaßt, einen neuen Schlußsatz zu komponieren; nachdem er einen ersten Entwurf (Nottebohm, „Neue Beethoviana" 524) wieder verworfen hatte, entstand von September 1826 ab das neue Finale, für das ihm der Verleger am 25. November ein Extrahonorar von 15 Dukaten zahlte. Es ist dieses leichtflüssige, auf Beethovens Jugendstil hindeutende Finale seine letzte wirklich ausgeführte Komposition, nach der er nur noch an Skizzen zu einem Quintett gearbeitet hat.

Um den Verlag hatten sich Schlesinger-Berlin und Peters-Leipzig beworben; das Ansinnen des letzteren, ihm das Quartett zur Ansicht zu senden, wies Beethoven kurz zurück. Den Verlag erhielt schließlich Artaria-Wien, der dieses B-dur-Quartett eher druckte als Schlesinger das in a-moll; dieses bekam infolgedessen eine spätere Opuszahl.

Von dem Manuskript befinden sich der erste Satz und die Kavatine (früher im Besitze der Familie von Mendelssohn-Bartholdy) sowie das Finale (geschenkt von Prof. R. Wagener) im Besitz der Königl. Bibliothek zu Berlin.

Der Titel der Original-Ausgabe, die nach Beethovens Tod am 7. Mai 1827 erschienen ist, lautet: Troisième Quatuor pour 2 Violons, Alto & Violoncelle des Quatuors composés et dediés A Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperle de toutes les Russies par Louis van Beethoven. Oeuvre 130. Propriété de l'Editeur. Vienne chez Maths Artaria etc. Verlags-No. der Partitur 870, der Stimmen 871.

Alle Drucke dieses Quartetts zeichnen sich durch große Korrektheit aus; in der Original-Ausgabe und zahlreichen Nachdrucken (jedoch nicht bei Joachim Moser) steht nur in „Alla danza tedesca" (S. 27, II, 4 unserer Partitur) im 3. Achtel der Viola fälschlich g statt h, ein Fehler, auf den zuerst Dugge aufmerksam gemacht hat.

April 1911.

Wilhelm Altmann

[1]) Wie Nottebohm „Beethoviana" (1872) S. 53 nachgewiesen hat, gehörte dieser Satz ursprünglich in das a-moll-Quartett und stand daher auch ursprünglich in A-dur.

BEETHOVEN, OP. 130: STRING QUARTET IN B FLAT MAJOR.

The B flat major quartet, op. 130, belongs to the three works in this form which Beethoven, as early as January 1823, had intended for Prince Nicholas von Galitzin. But it was only on completion of the A minor quartet in August 1825 that he turned his attention to the present work in B flat major, sketches for which were already in being by the month of March. In a letter to his nephew, dated August 24th 1825, Beethoven expresses the hope of finishing this quartet — the third destined for Prince Galitzin — in ten or twelve days, at the outside. But the year 1826 had arrived before that hope was realised.

The work was performed for the first time by the Schuppanzigh Quartet on March 21st 1826. Whilst the second movement (Presto) and the fourth (Alla danza tedesca)[1]) had to be repeated, the final Fuge — published separately, later on, as op. 135 — failed in its effect. For this reason Beethoven found it necessary to write a new last movement; so, after having rejected one outline (Nottebohm, "Neue Beethoviana" 524), in September 1826 he produced the new Finale, for which, on November 25th, his publisher paid him an extra fee of 15 ducats. This easy-flowing finale, reminiscent of Beethoven's youthful manner, was the master's last fully completed composition, after which he only worked at sketches for a quintet.

The firms of Schlesinger (Berlin) and Peters (Leipzig) applied for the publication of the quartet; the suggestion made by Peters, that the work should be submitted on approval, was curtely refused by Beethoven. The publication finally fell to Artaria of Vienna who printed this B flat major quartet before Schlesinger did the one in A minor; consequently, the latter work was given a later opus number.

As regards the original manuscript, the first movement and the Cavatina (formerly in the possession of the Mendelssohn-Bartholdy family) together with the Finale (presented by Prof. R. Wagener) are now the property of the Royal Library in Berlin.

The title of the original edition, which appeared after Beethoven's death on May 7th 1827, runs as follows: Troisième Quatuor pour 2 Violons, Alto & Violoncelle, des Quatuors composés et dediés A Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperle de toutes les Russies par Louis van Beethoven, Oeuvre 130. Propriété de l'Editeur. Vienne chez Maths Artaria etc. List number of Score 870, of Parts 871.

All editions of this quartet are distinguished for thorough accuracy; in the original edition and numerous re-prints (except the one by Joachim Moser) only one error is to be noted — in the „Alla danza tedesca" (page 27, II, 4 of the present score) the third semiquaver in the viola part is wrongly written g instead of b; this is a mistake first pointed out by Dugge.

April 1911.

Wilhelm Altmann.

[1]) As Nottebohm has pointed out in "Beethoviana" (1872) p. 53, this movement originally belonged to the A minor quartet and was written in the key of A major.

Quartett No. 13

I

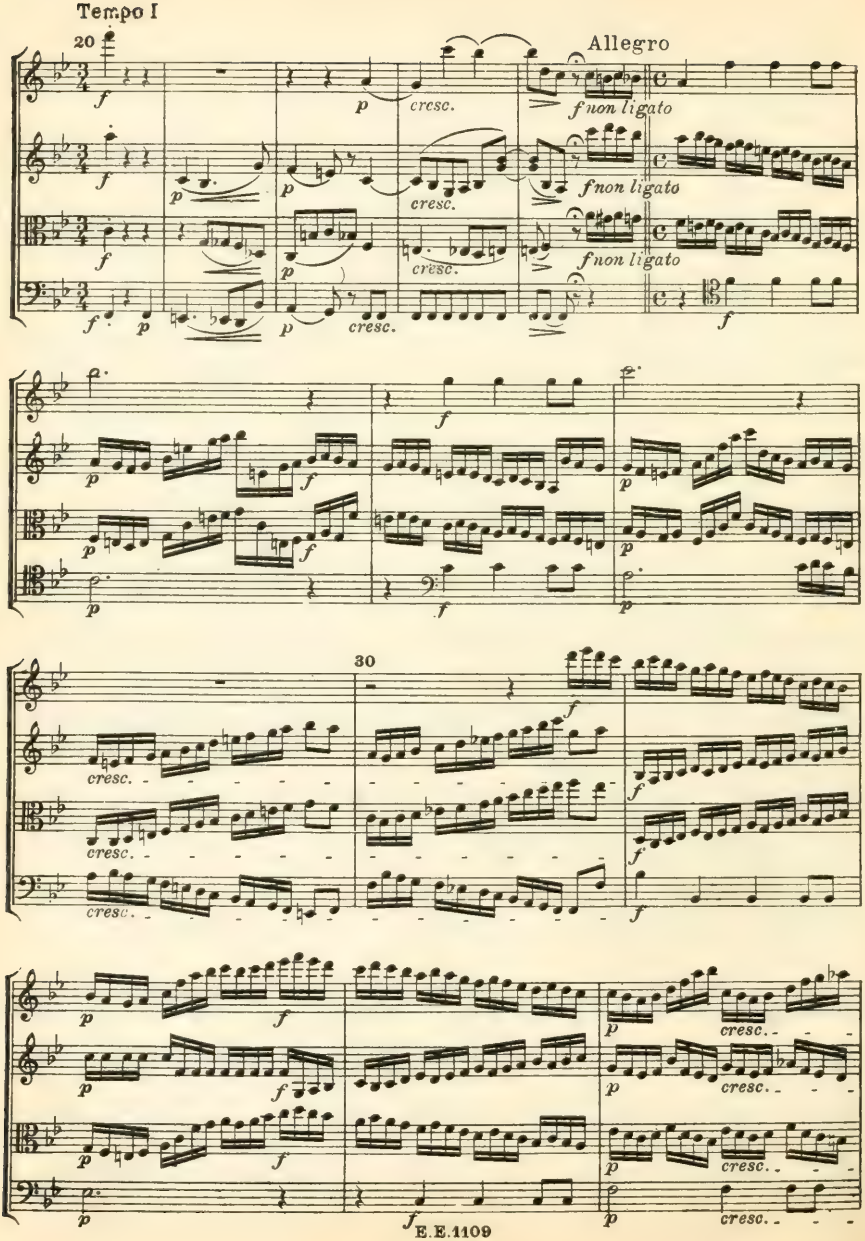
L. van Beethoven, Op. 130
1770-1827

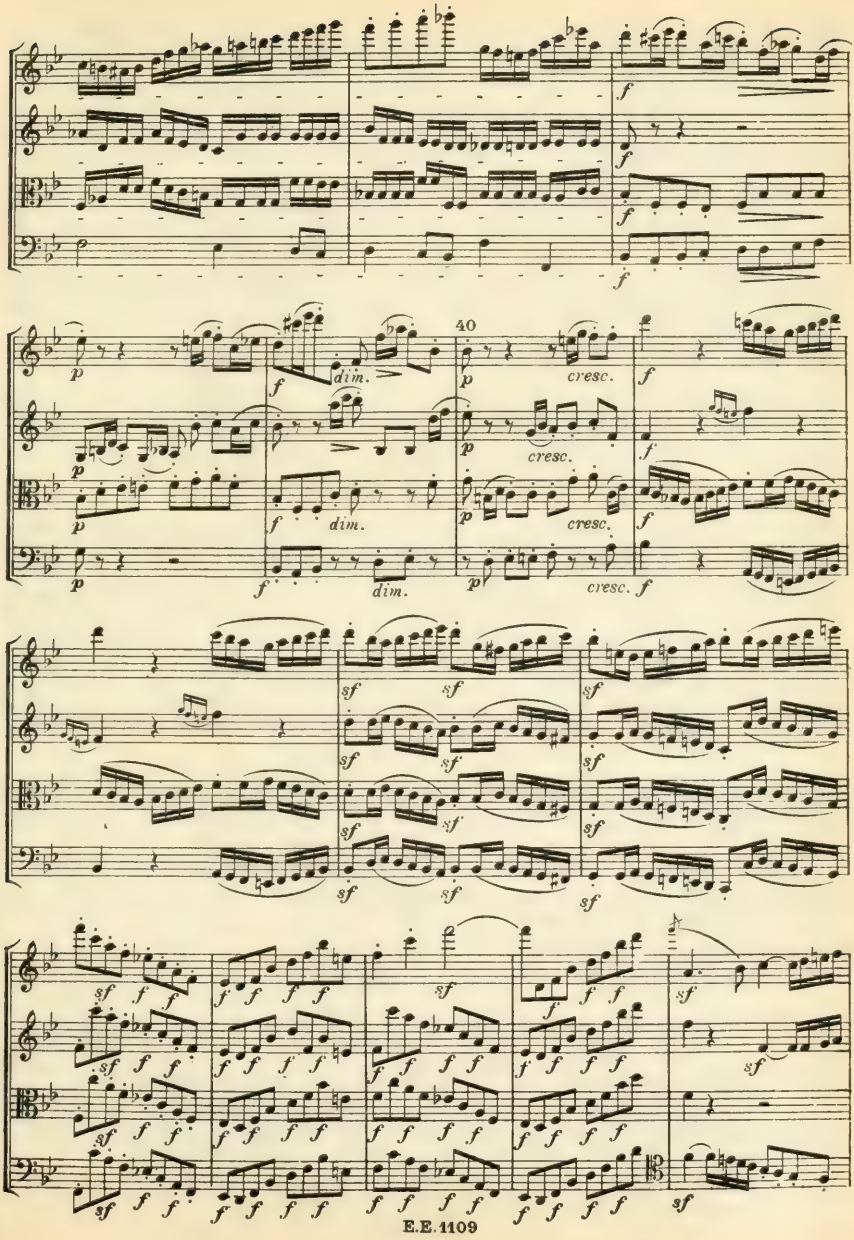
Adagio, ma non troppo

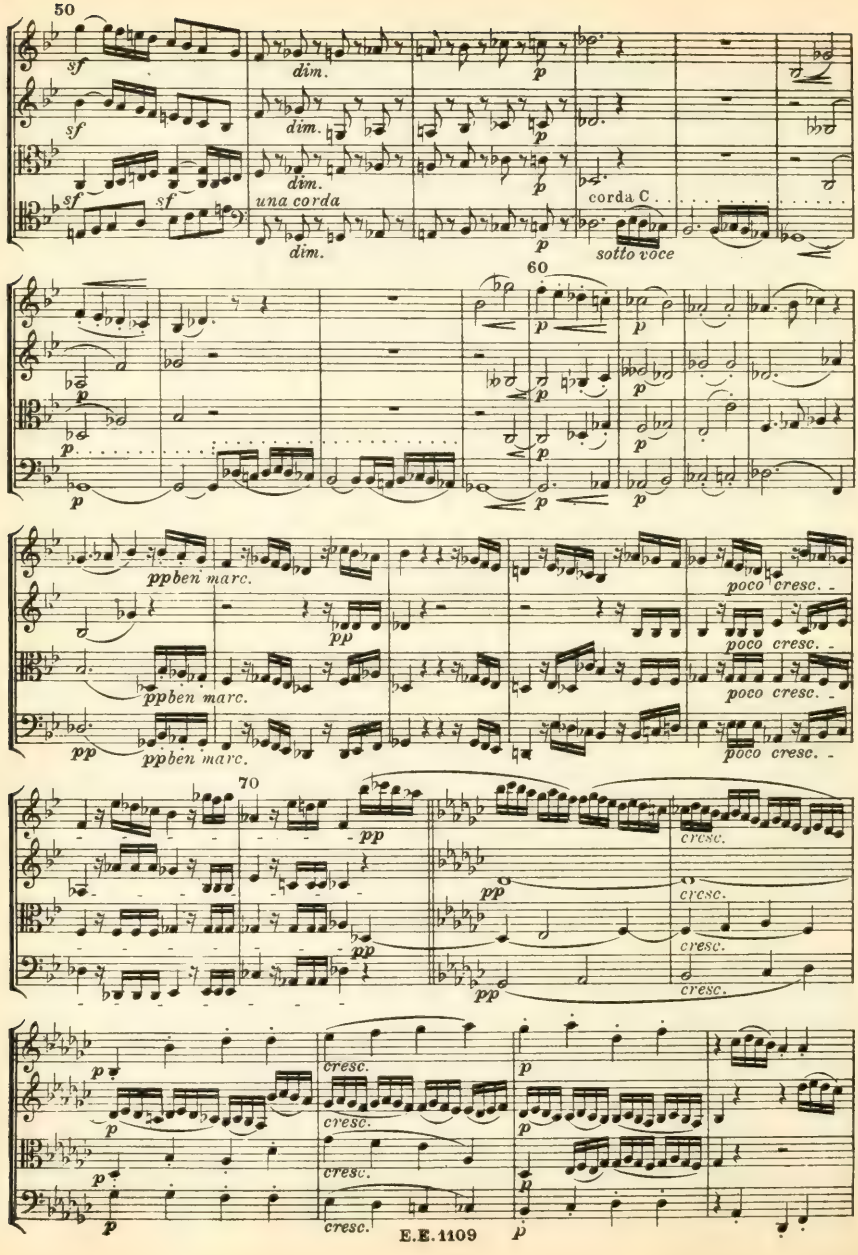
Violino I
Violino II
Viola
Violoncello

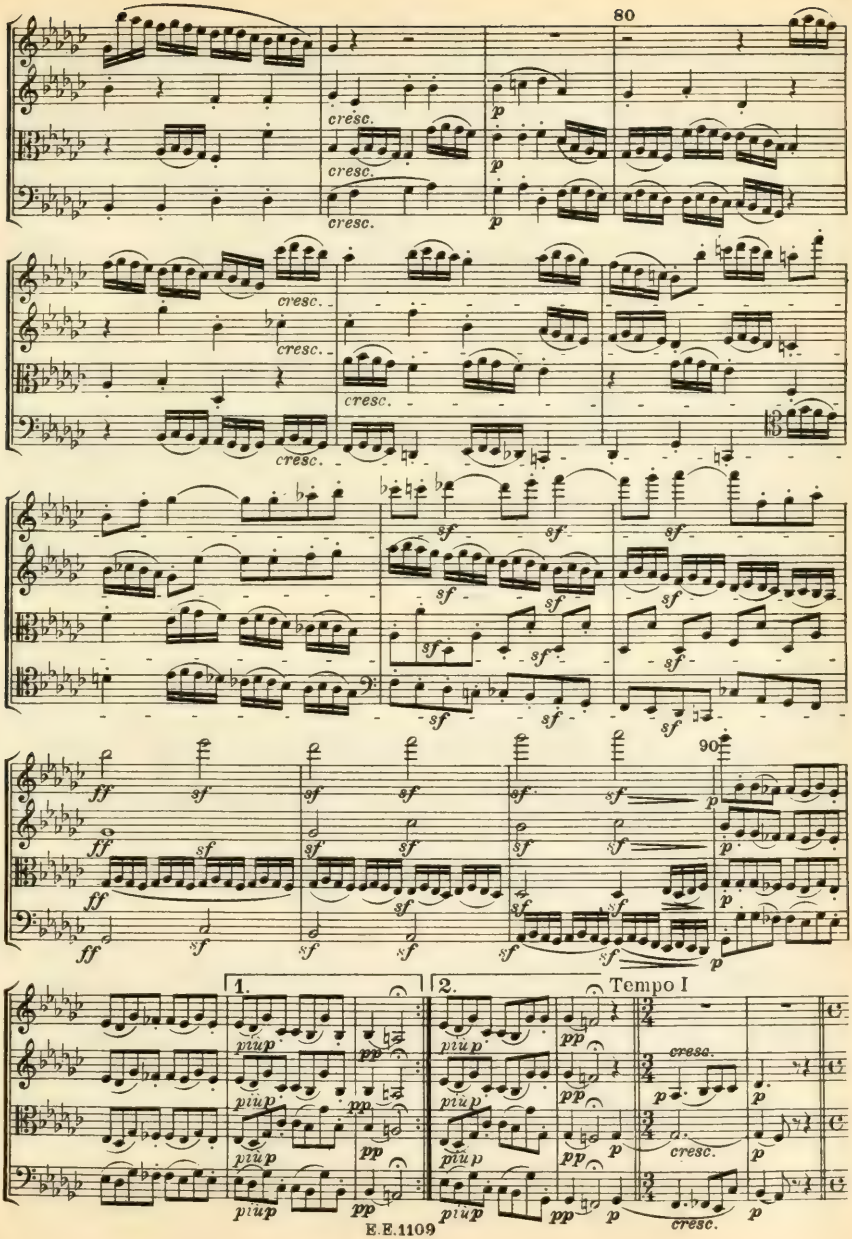
10

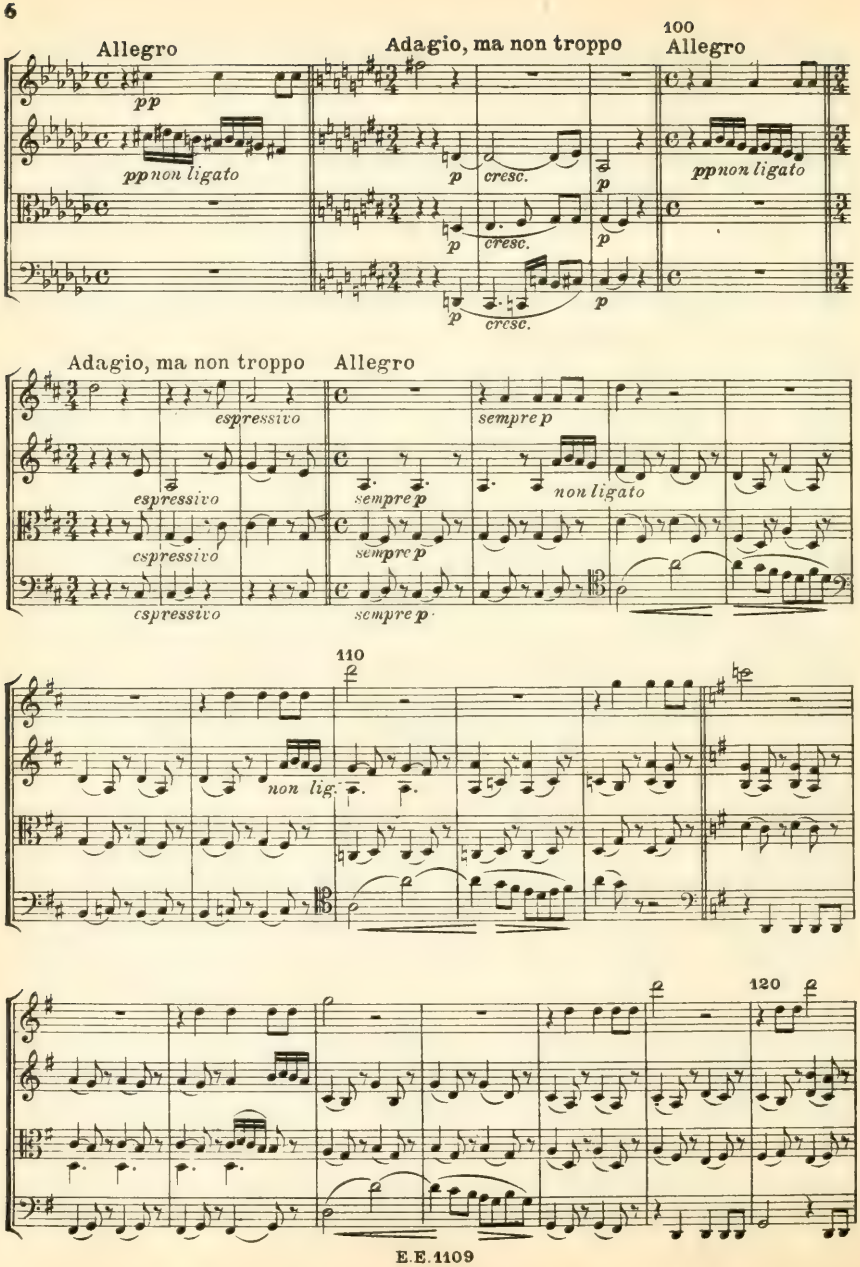
Allegro

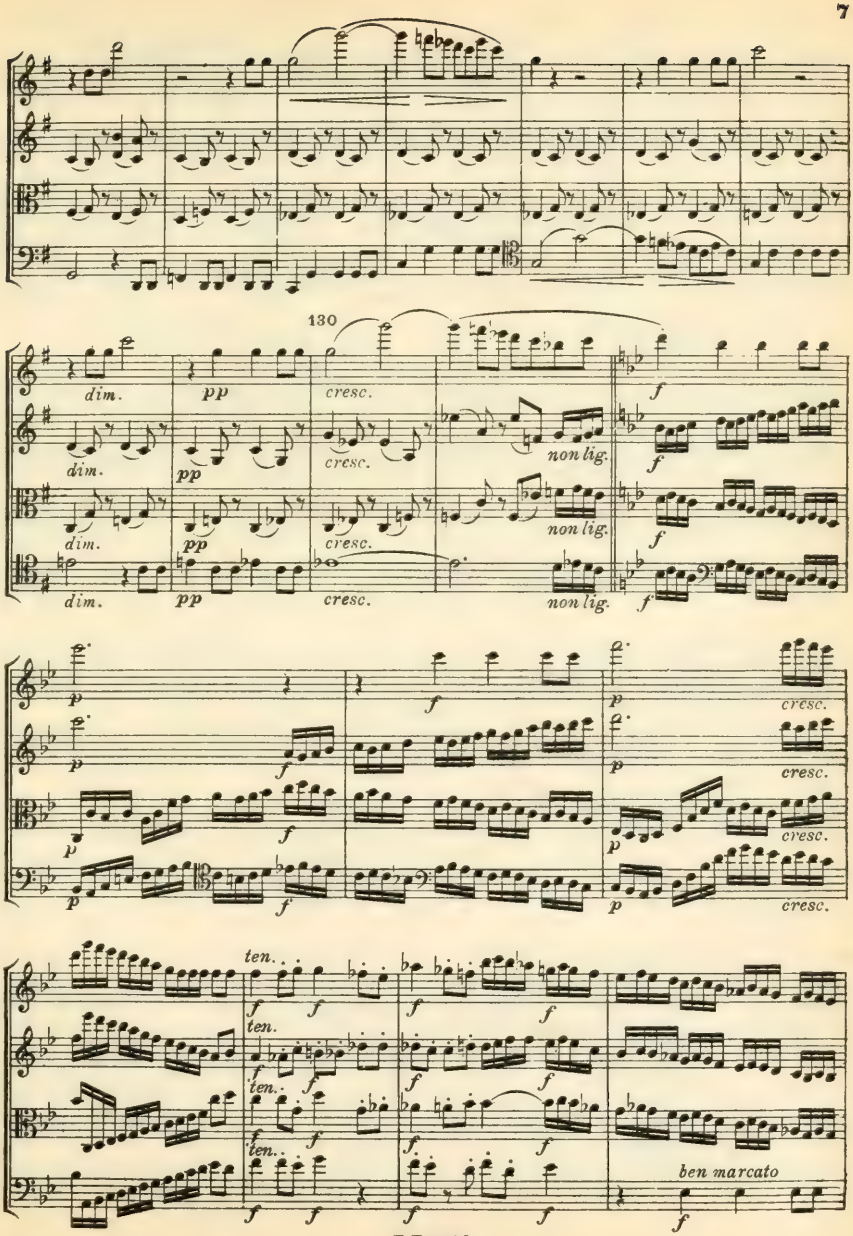

Tempo I
20
Allegro
f non ligato
cresc.
30

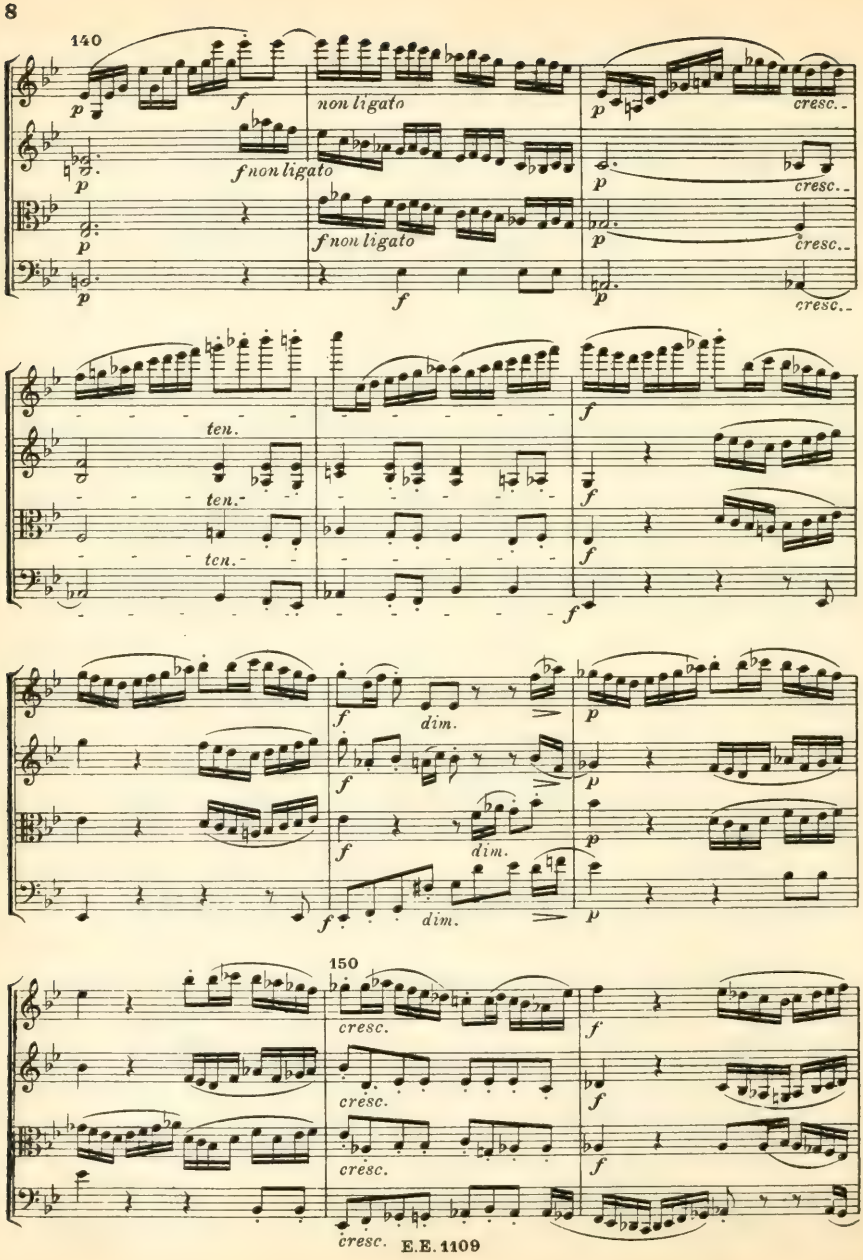

40
dim.
cresc.
sf
sf
sf

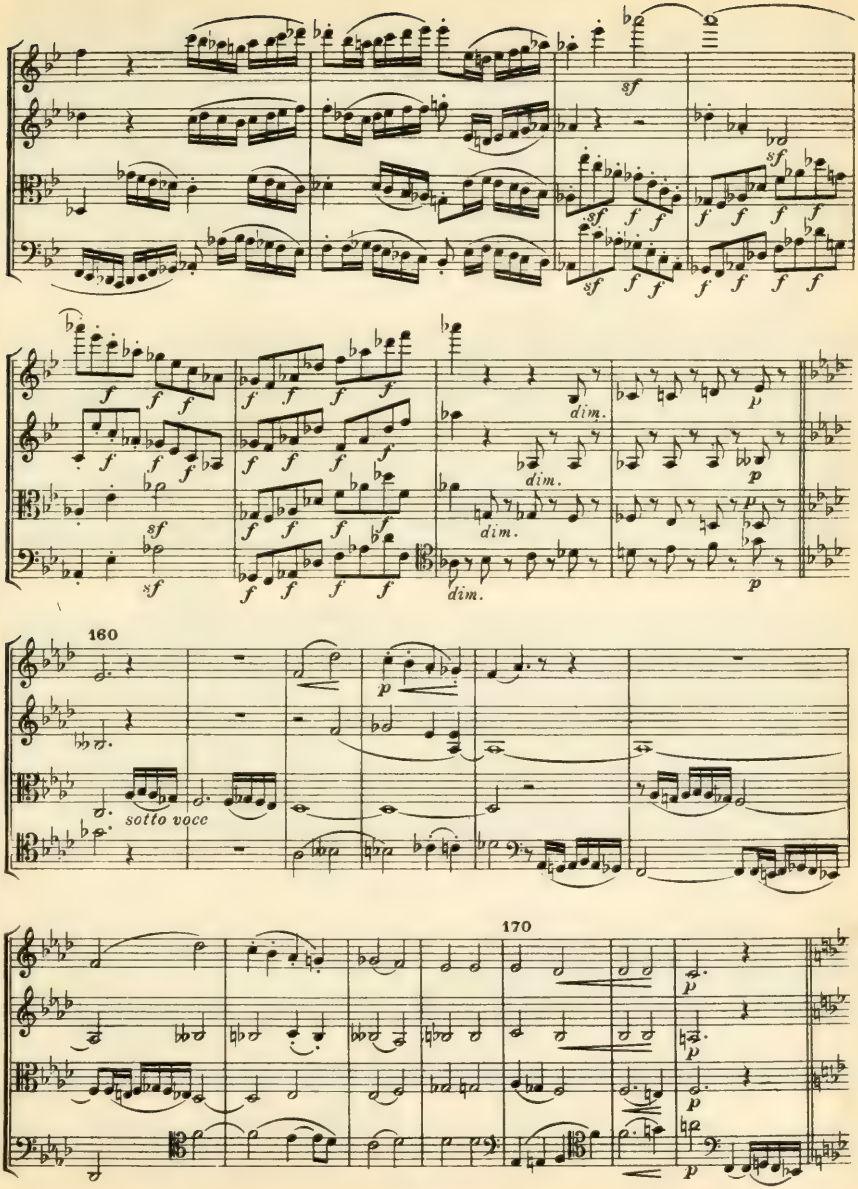

50
sf
dim.
p
una corda
corda C
sotto voce
60
ppben marc.
pp
poco cresc.
70
cresc.

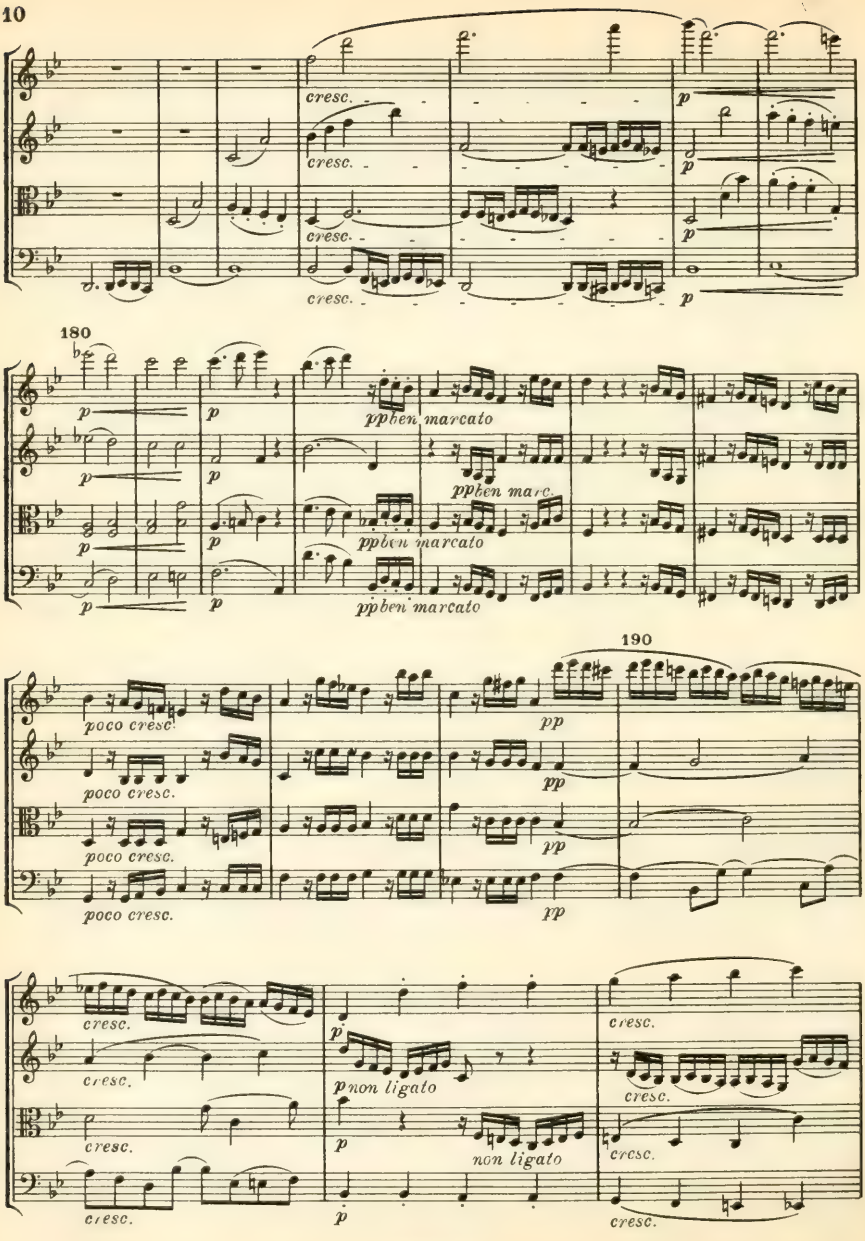

80
cresc.
p
90
ff
sf
1.
2.
Tempo I
più p
pp
cresc.

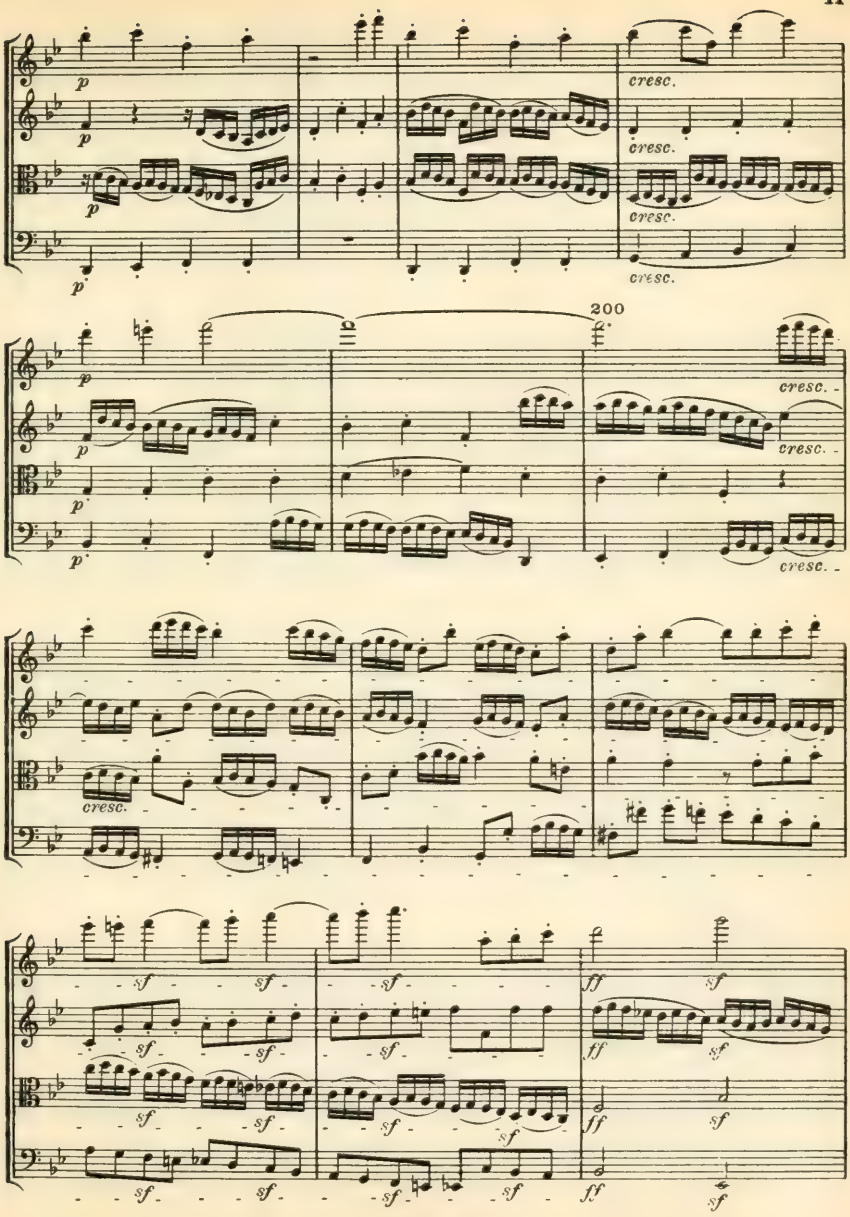

Allegro
Adagio, ma non troppo
100
Allegro
pp
pp non ligato
p
cresc.
pp non ligato
Adagio, ma non troppo
Allegro
espressivo
sempre p
non ligato
110
non lig.
120

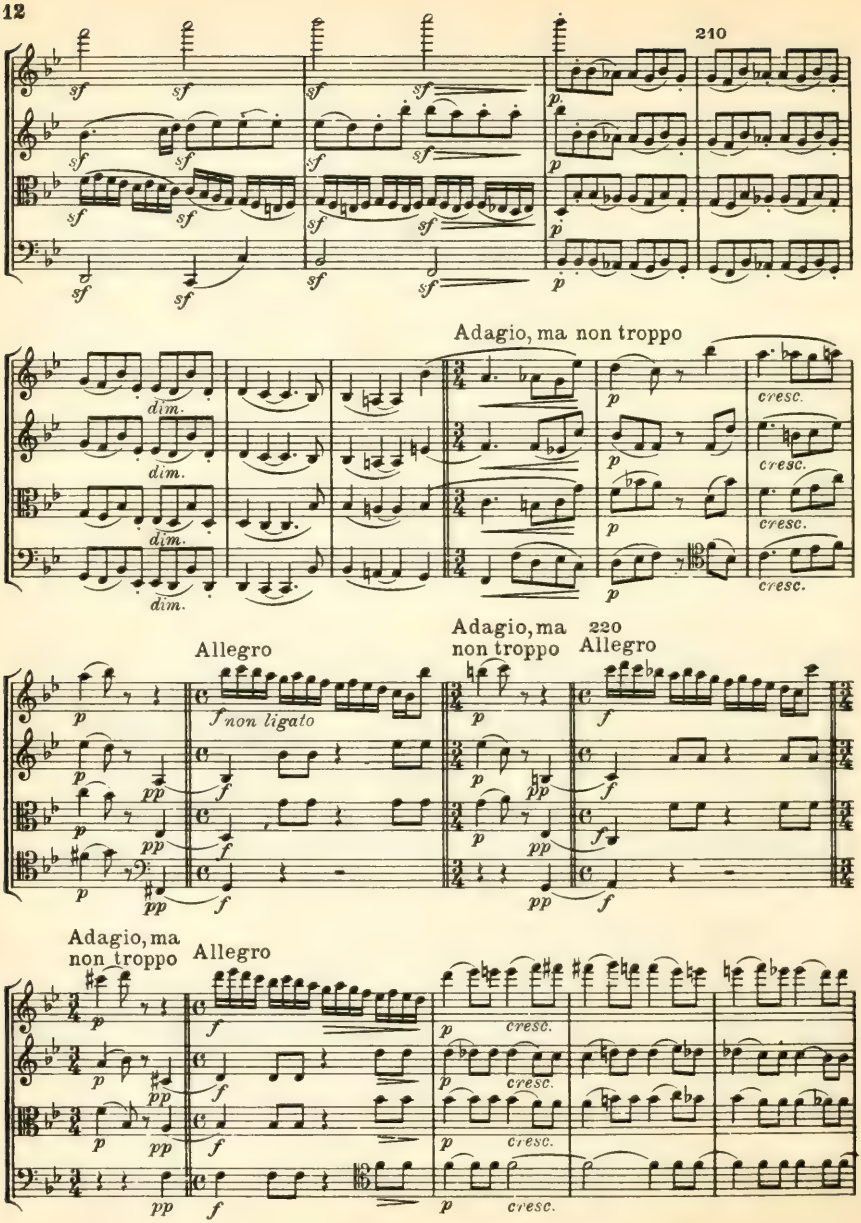

130
dim.
pp
cresc.
non lig.
f
p
ten.
ben marcato

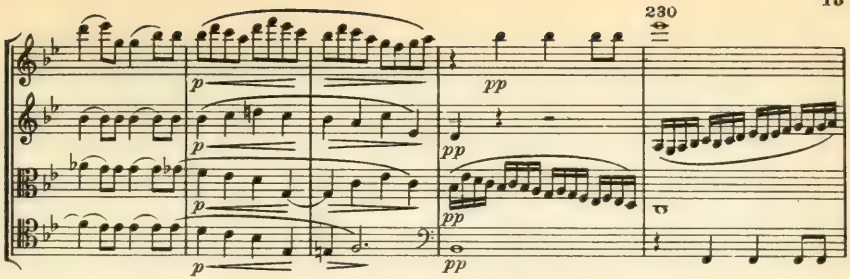

140
p
f
non ligato
p
cresc.
f non ligato
p
cresc.
f non ligato
p
cresc.
p
f
p
cresc.
ten.
ten.
ten.
f
f
f
f
dim.
p
f
dim.
p
f
dim.
p
150
cresc.
f
cresc.
f
cresc.
f
cresc.


160
sotto voce
170

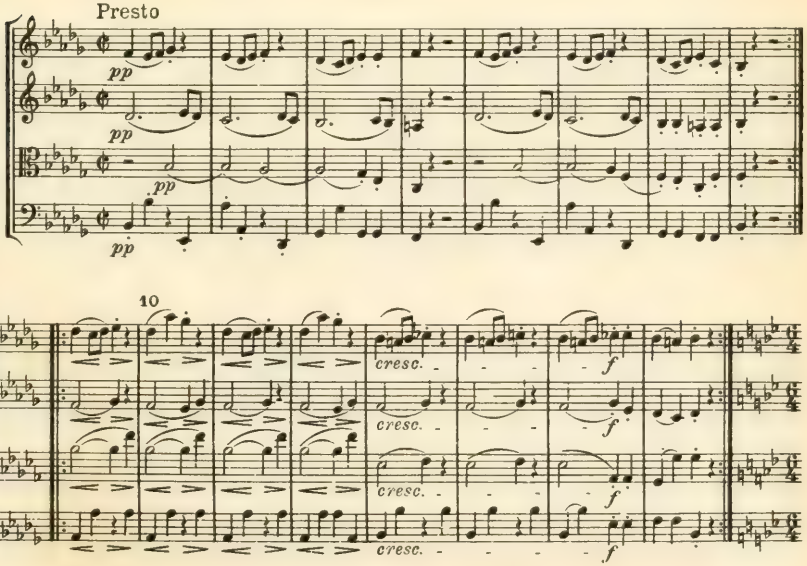

cresc.
cresc.
cresc.
cresc.
p
p
p
p
180
p
p
p
p
p
p
ppben marcato
ppben marc.
ppben marcato
ppben marcato
190
poco cresc.
poco cresc.
poco cresc.
poco cresc.
pp
pp
pp
pp
cresc.
cresc.
cresc.
p
pnon ligato
p
non ligato
p
cresc.
cresc.
cresc.
cresc.

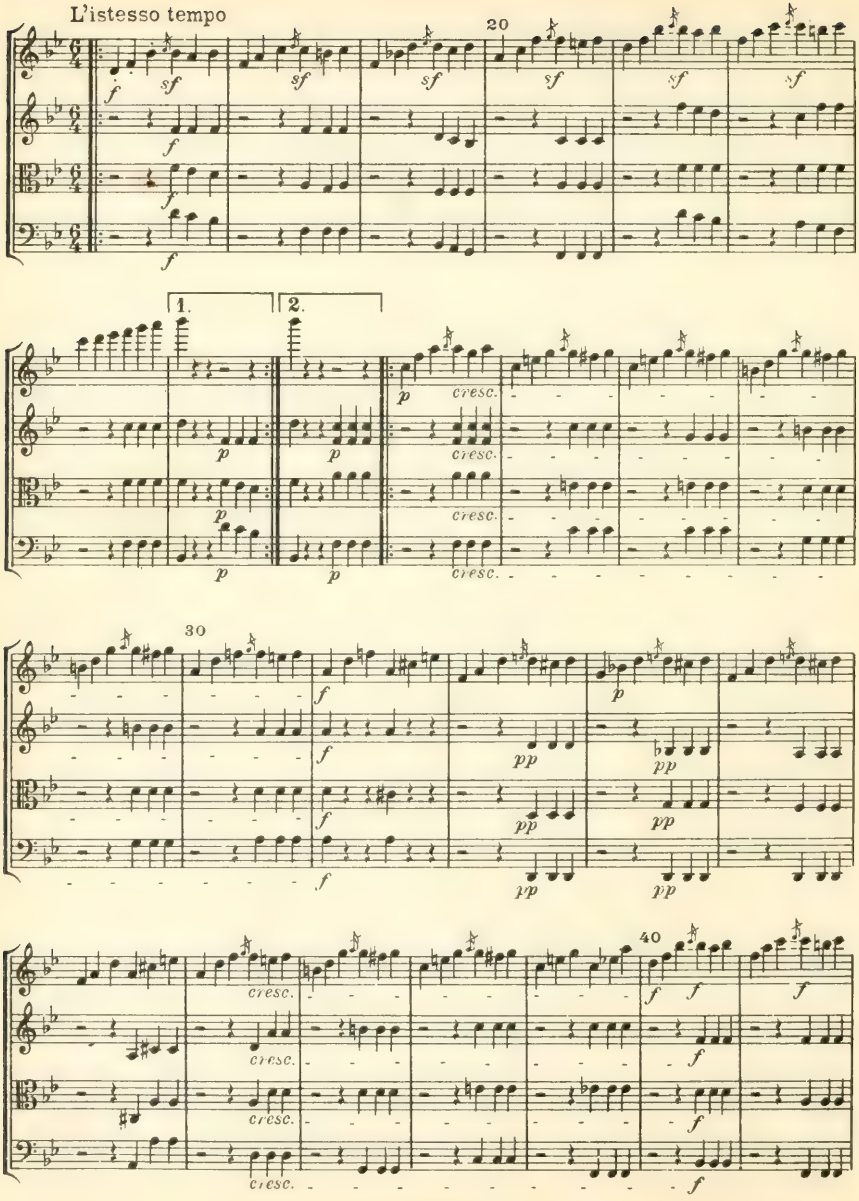

p
cresc.
200
sf
ff

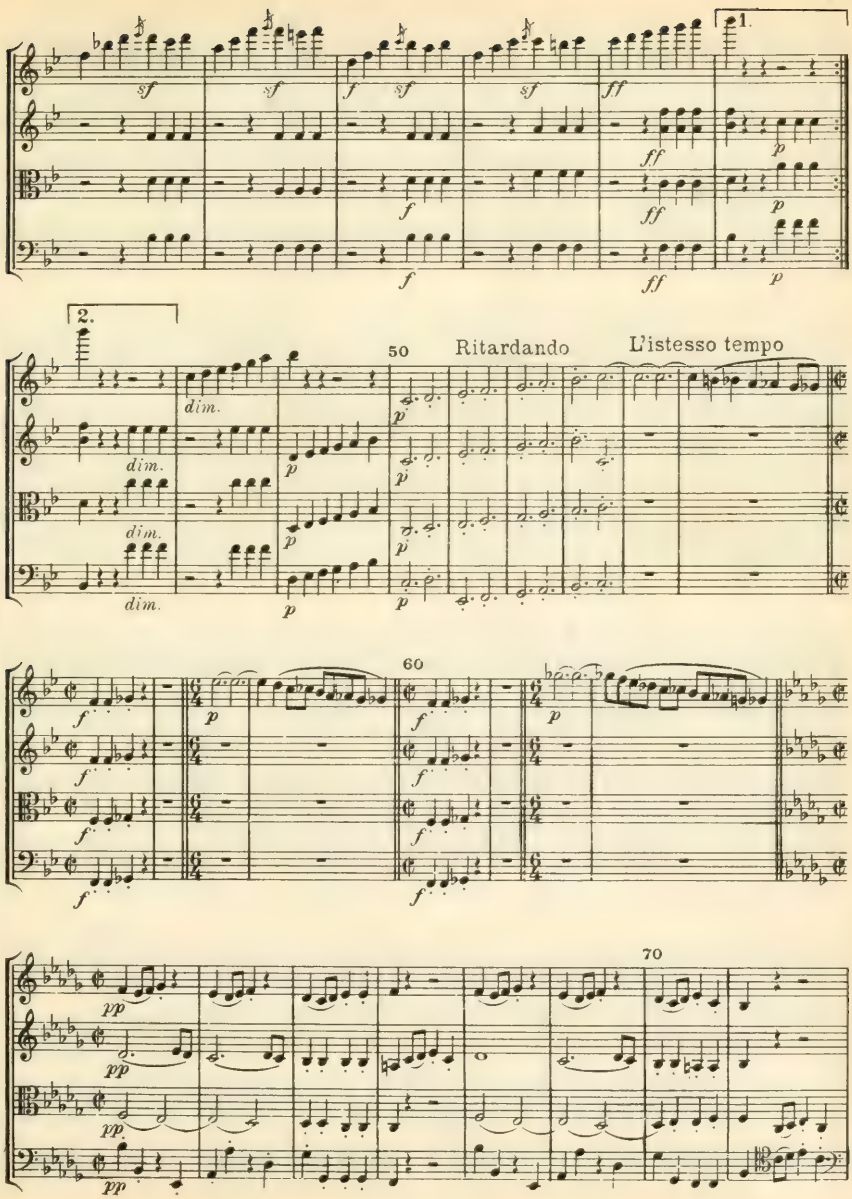

210
Adagio, ma non troppo
Allegro
Adagio, ma non troppo
220
Allegro
Adagio, ma non troppo
Allegro

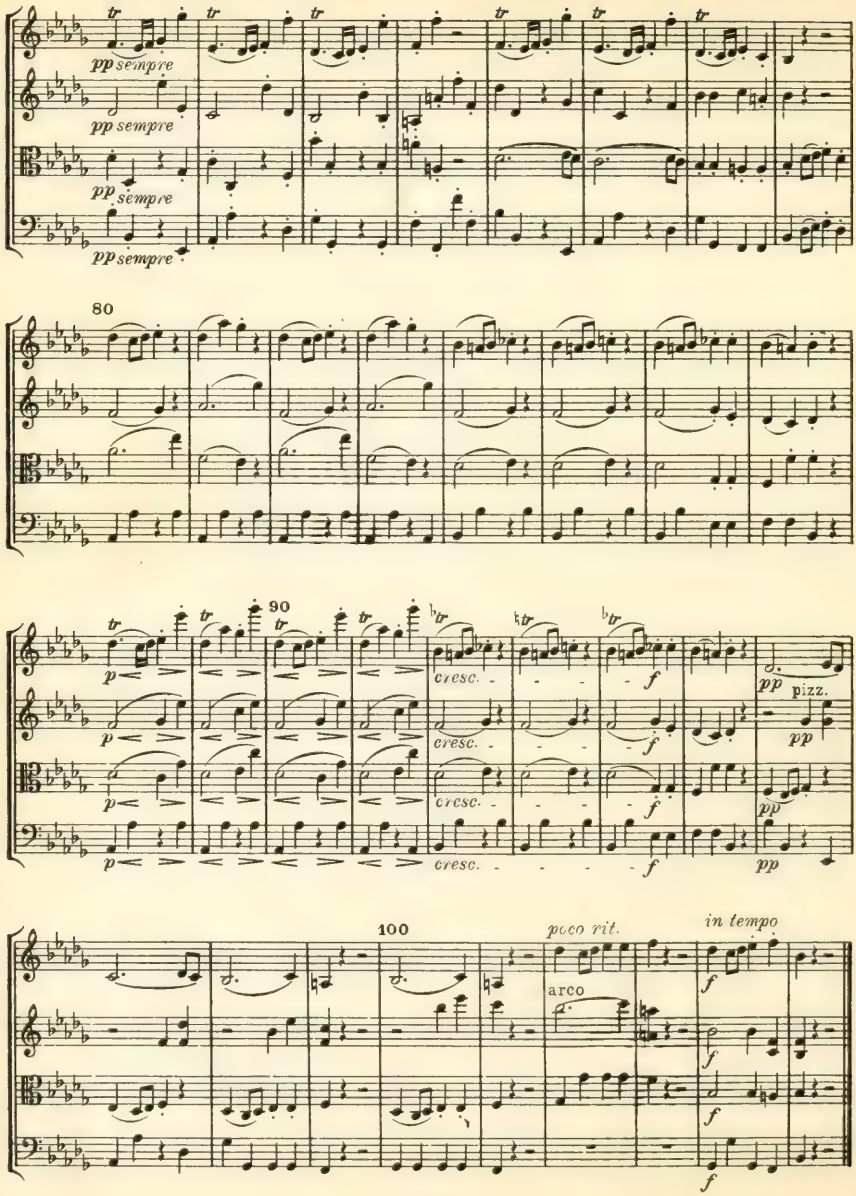


II



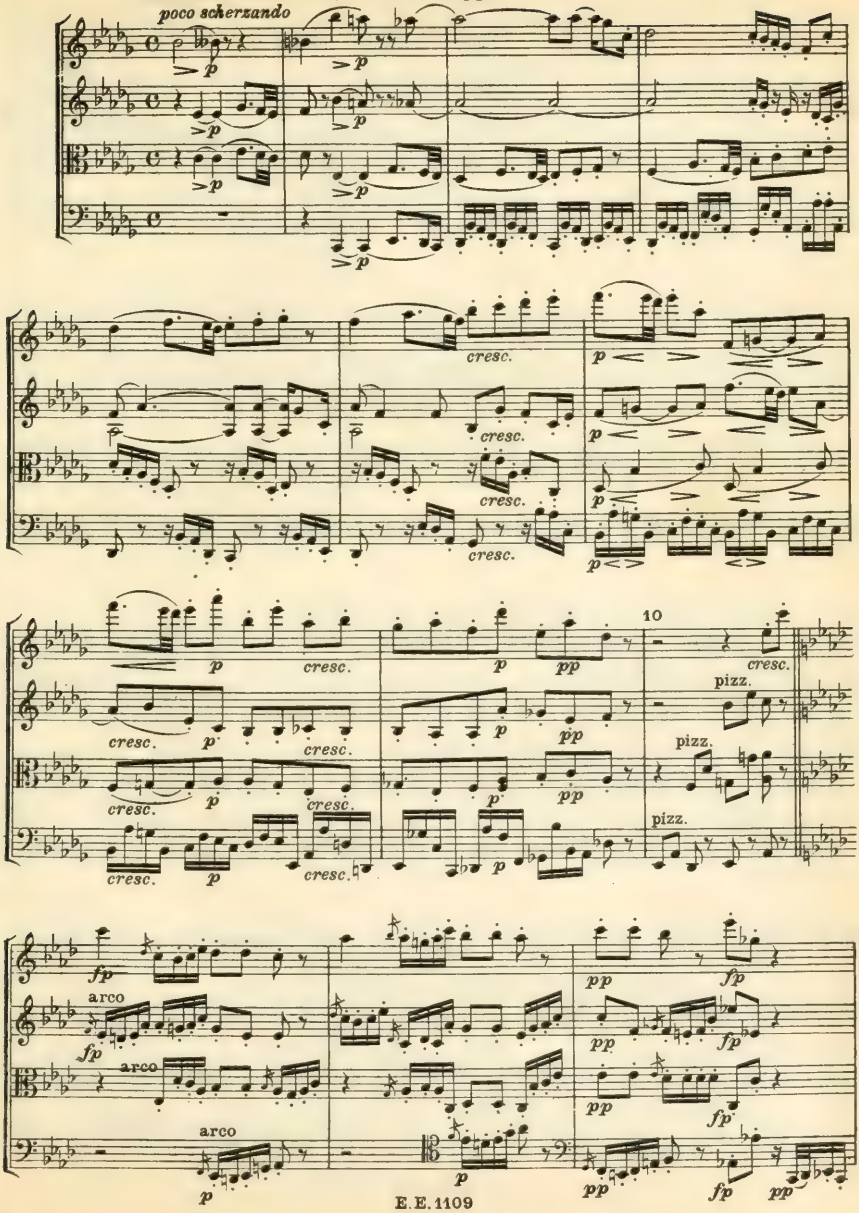

L'istesso tempo
20
1.
2.
30
40
cresc.

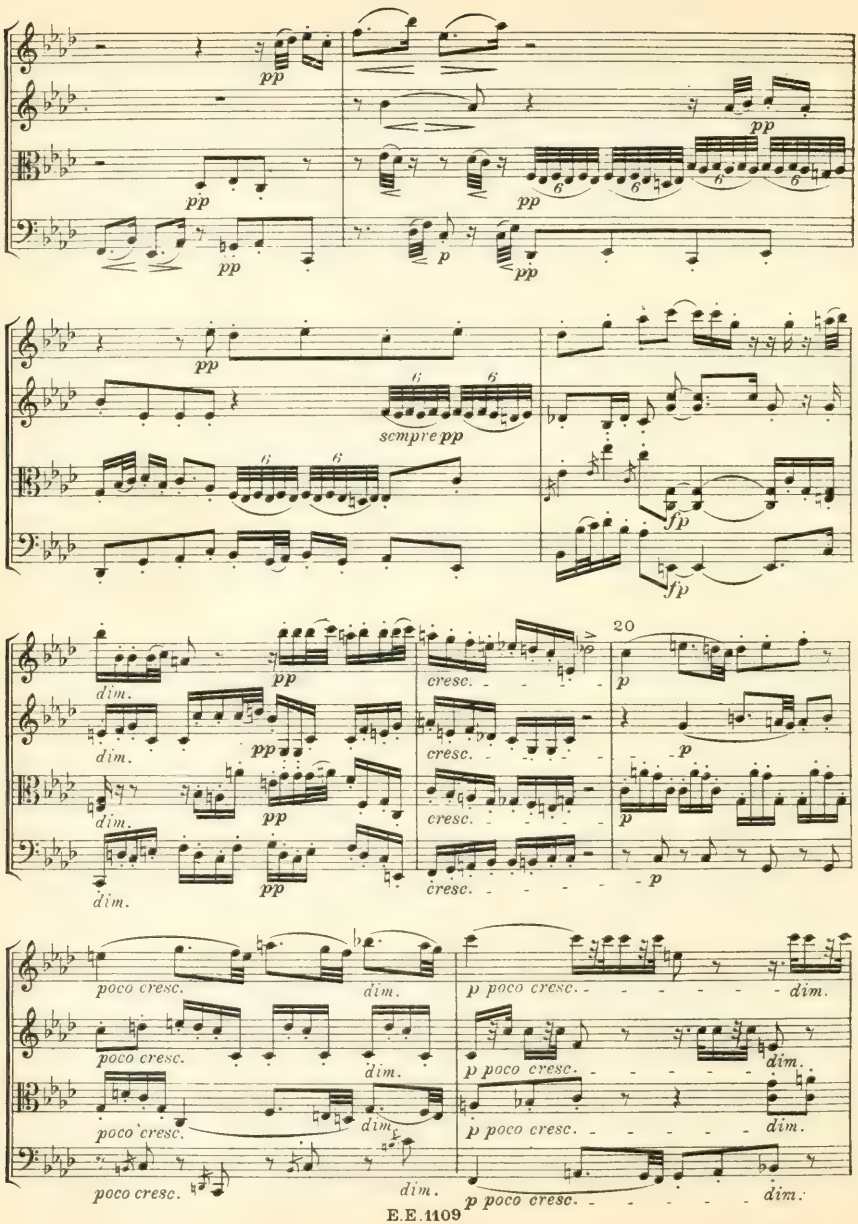

1.
2.
50
Ritardando
L'istesso tempo
60
70

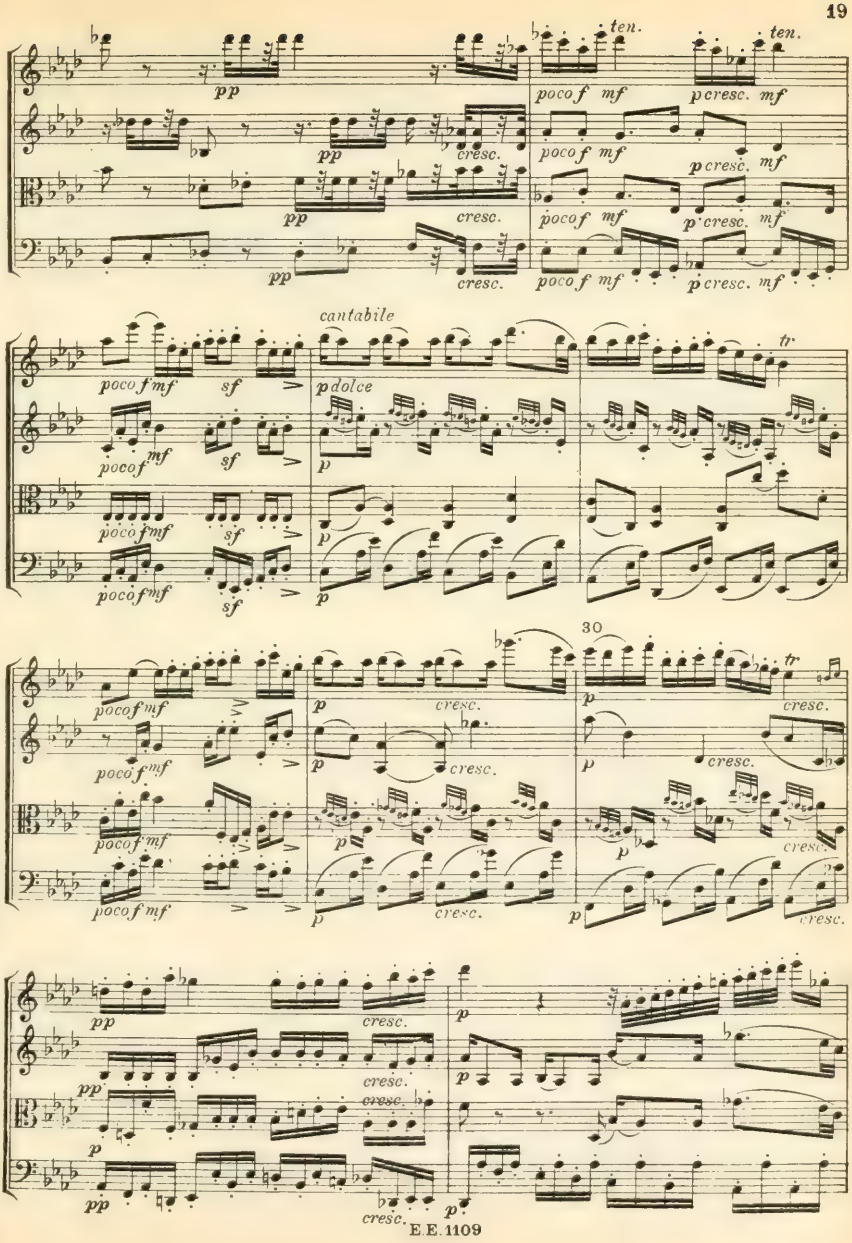

pp sempre
pp sempre
pp sempre
pp sempre
80
90
cresc.
f
pp
pizz.
100
poco rit.
in tempo
arco

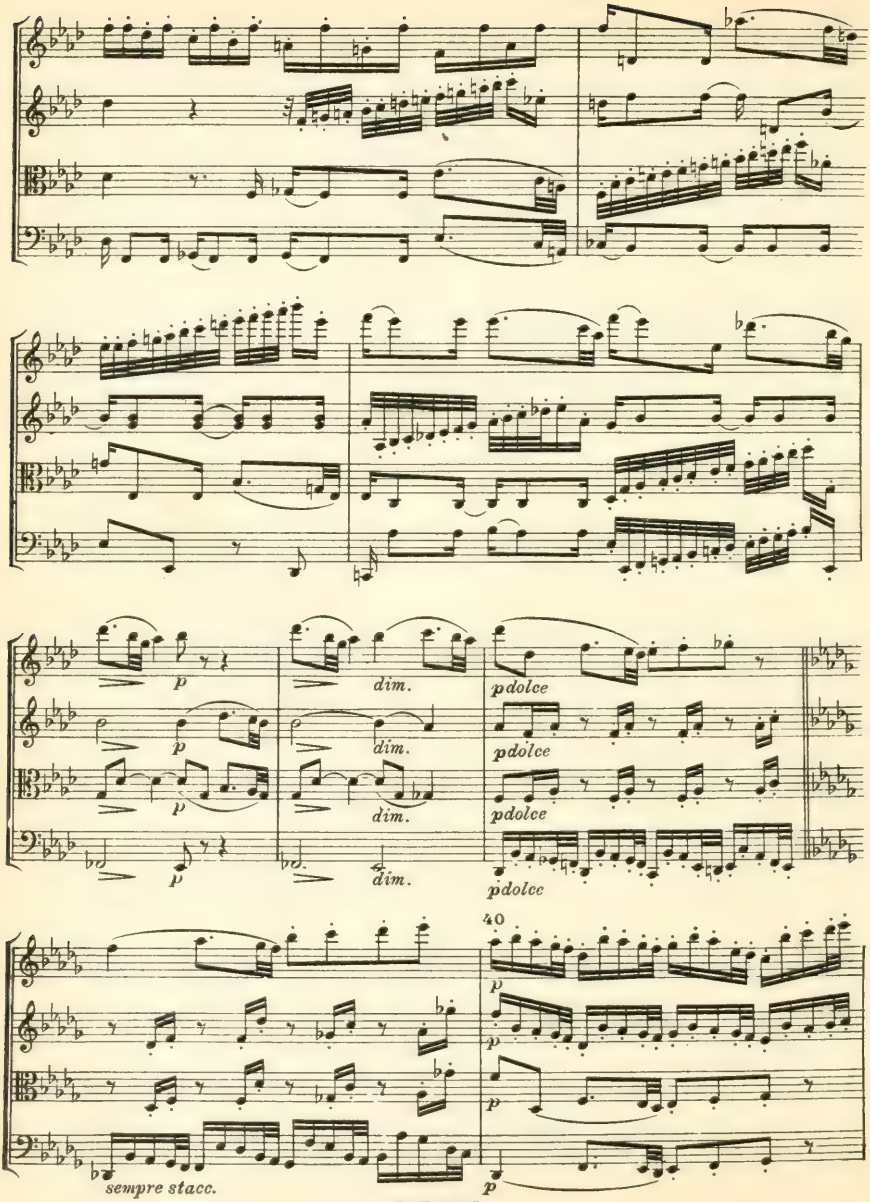
III

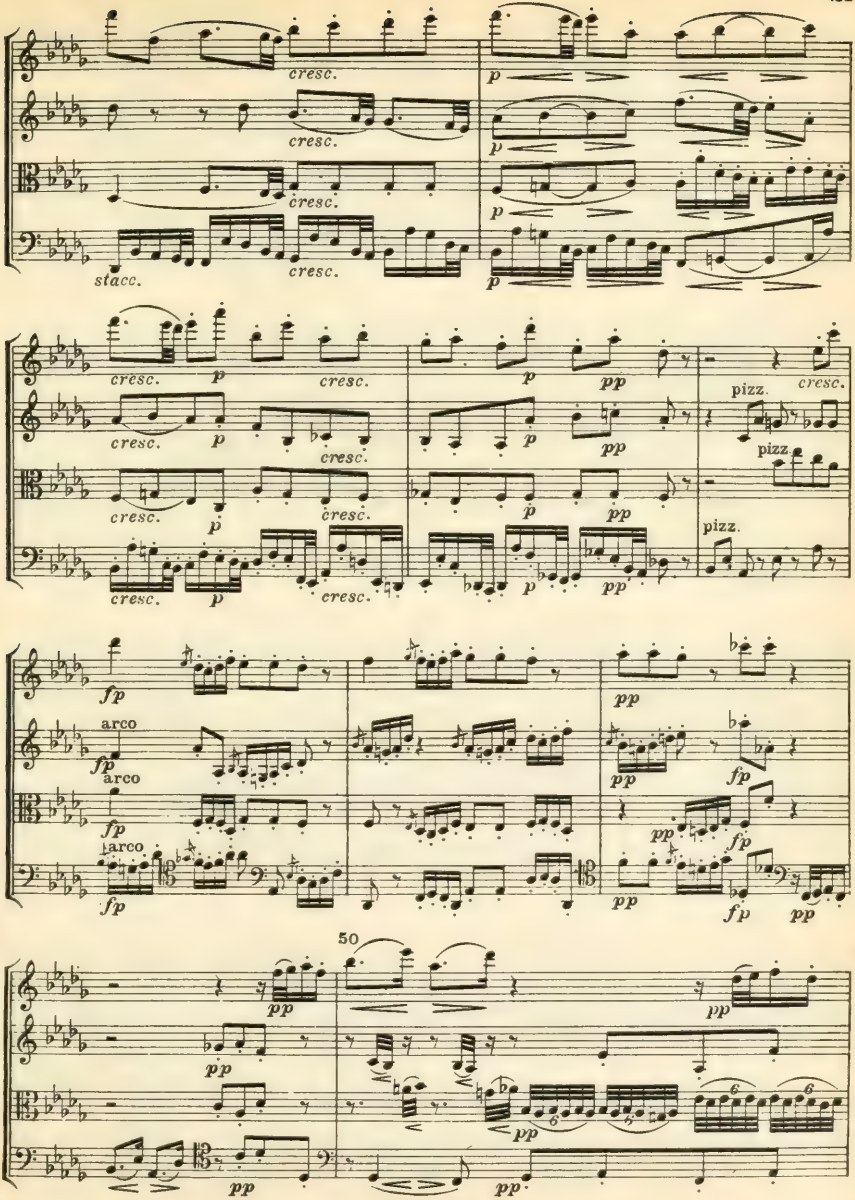
Andante con moto, ma non troppo

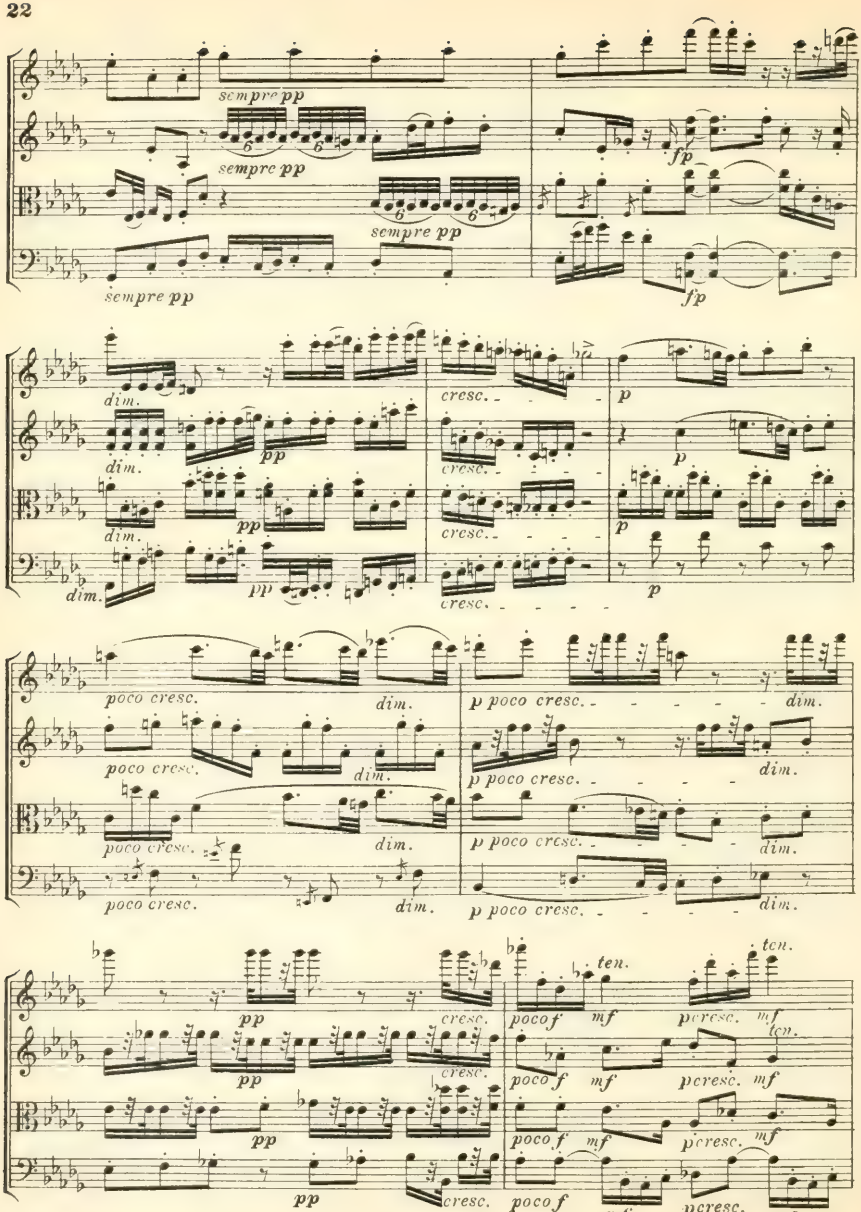


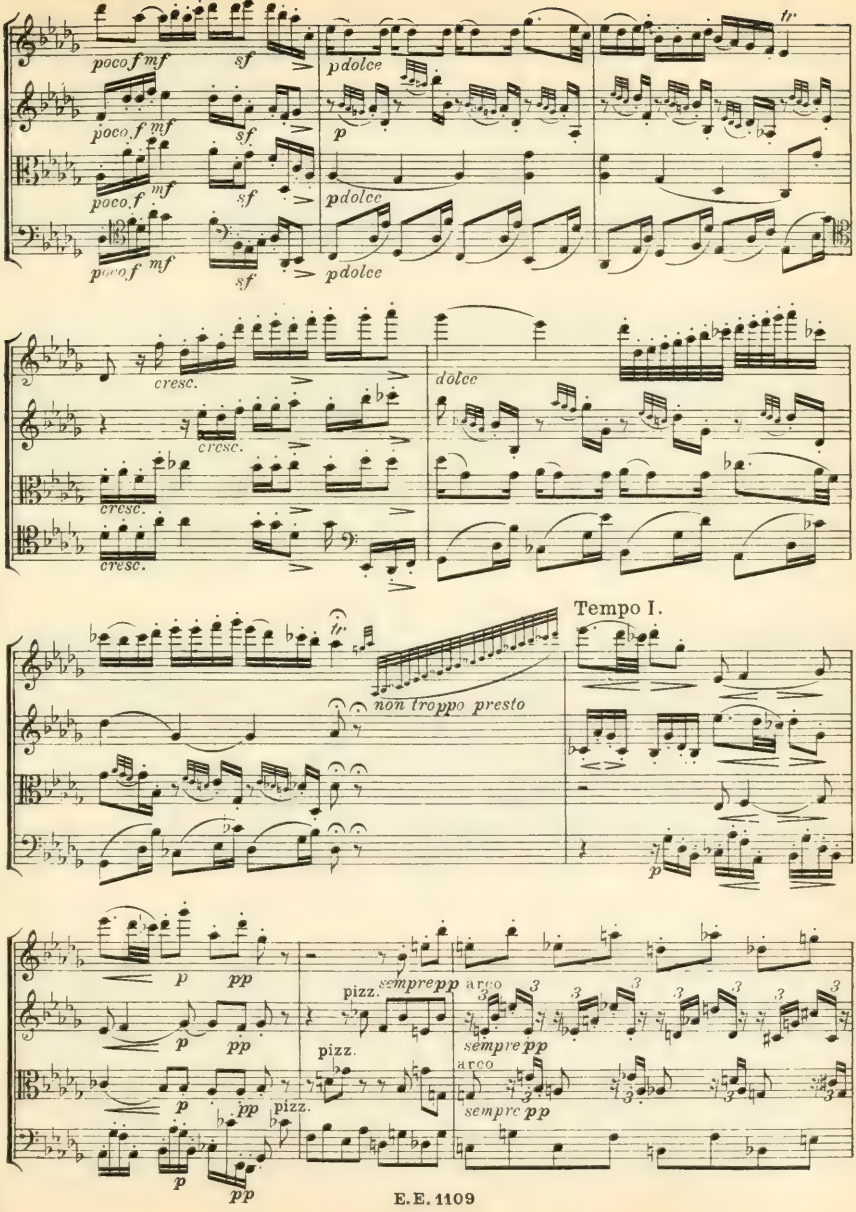

pp
pp
pp
pp
pp
p
pp
pp
sempre pp
fp
fp
dim.
pp
cresc.
20
p
dim.
pp
cresc.
p
dim.
pp
cresc.
p
dim.
pp
cresc.
p
poco cresc.
dim.
p poco cresc.
dim.
poco cresc.
dim.
p poco cresc.
dim.
poco cresc.
dim.
p poco cresc.
dim.
poco cresc.
dim.
p poco cresc.
dim.

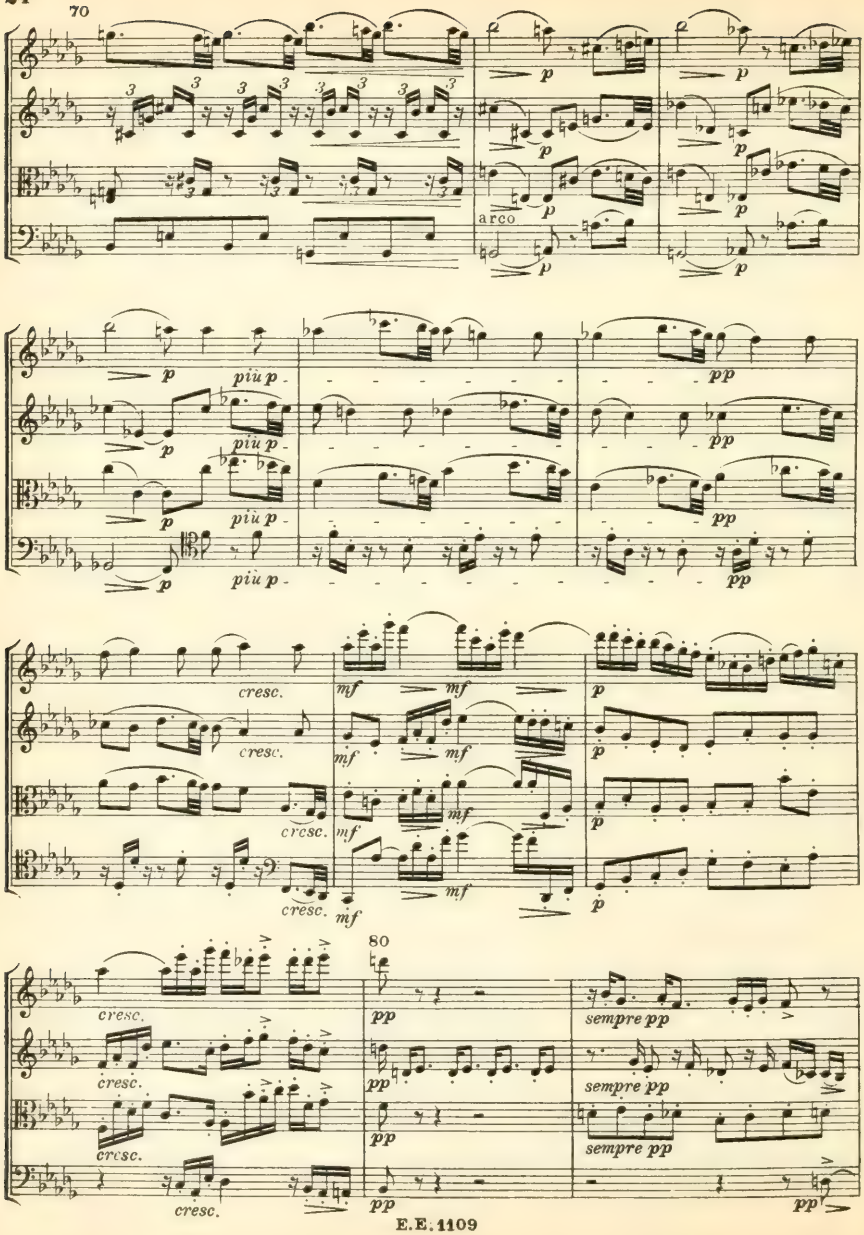

ten.
ten.
pp
poco f mf
p cresc. mf
cresc.
cantabile
poco f mf sf
p dolce
tr
30
cresc.

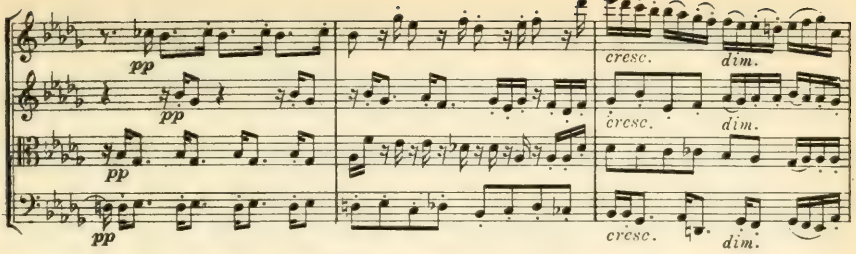

p
dim.
pdolce
40
sempre stacc.

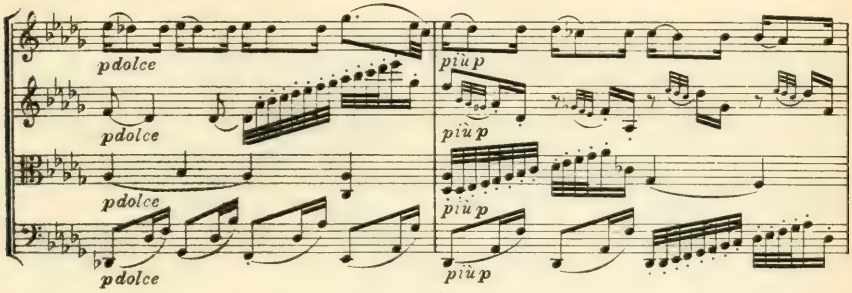

cresc.
p
stacc.
pp
pizz.
arco
fp
50

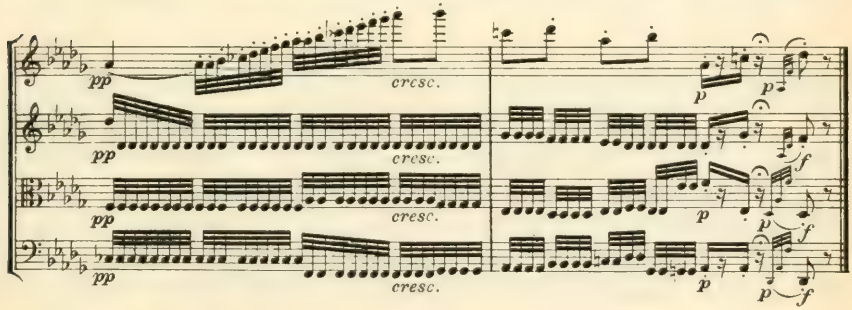

sempre pp
sempre pp
sempre pp
sempre pp
fp
fp
dim.
dim.
dim.
dim.
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
p
p
p
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
dim.
dim.
dim.
dim.
p poco cresc.
p poco cresc.
p poco cresc.
p poco cresc.
dim.
dim.
dim.
dim.
pp
pp
pp
cresc.
cresc.
cresc.
ten.
ten.
poco f
mf
p cresc.
mf
poco f
mf
p cresc.
mf
poco f
mf
p cresc.
mf
poco f
mf
p cresc.
mf


poco f mf
sf
p dolce
tr
cresc.
dolce
Tempo I.
tr
non troppo presto
p
pp
pizz.
sempre pp
arco


70
arco
80



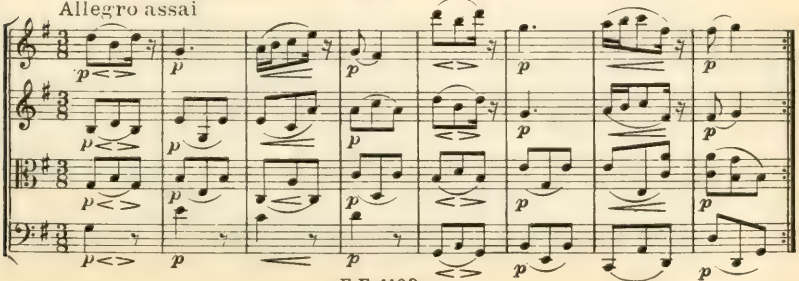


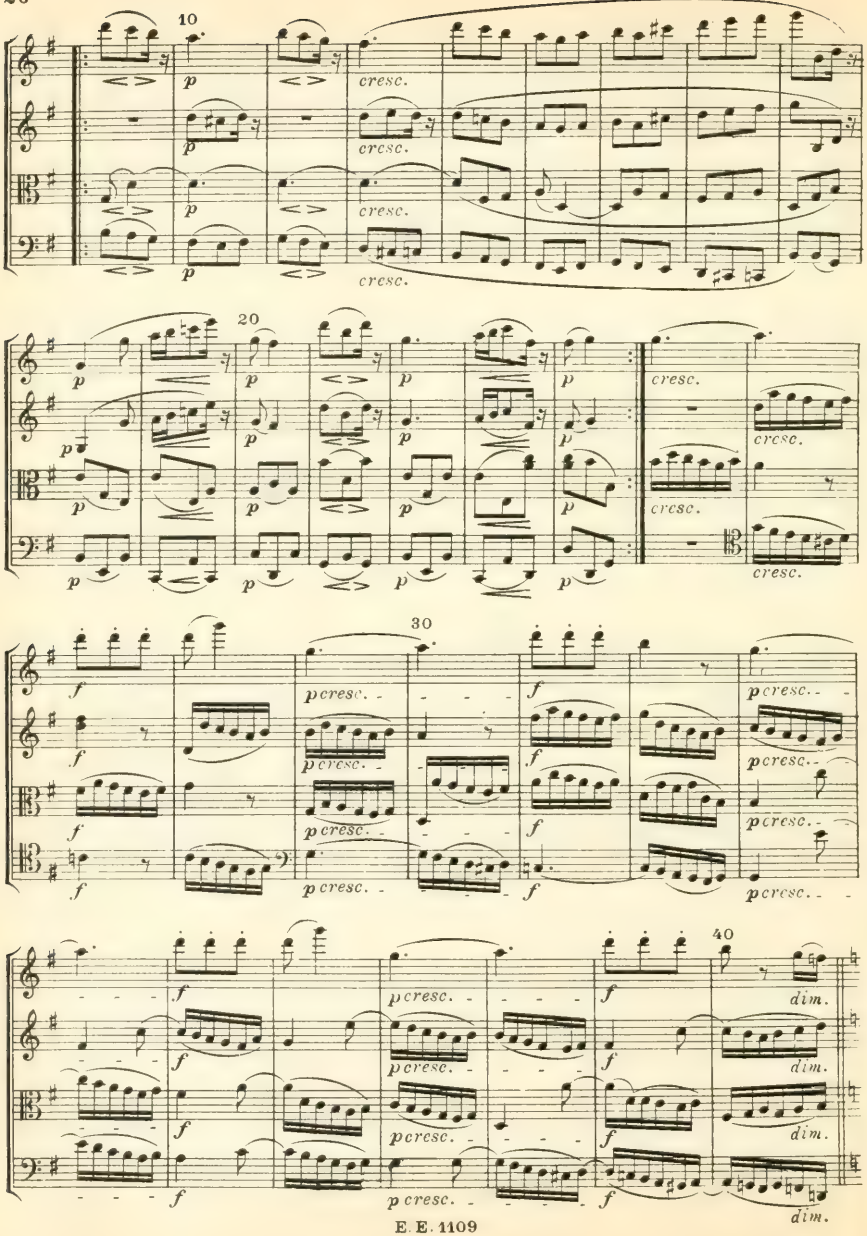


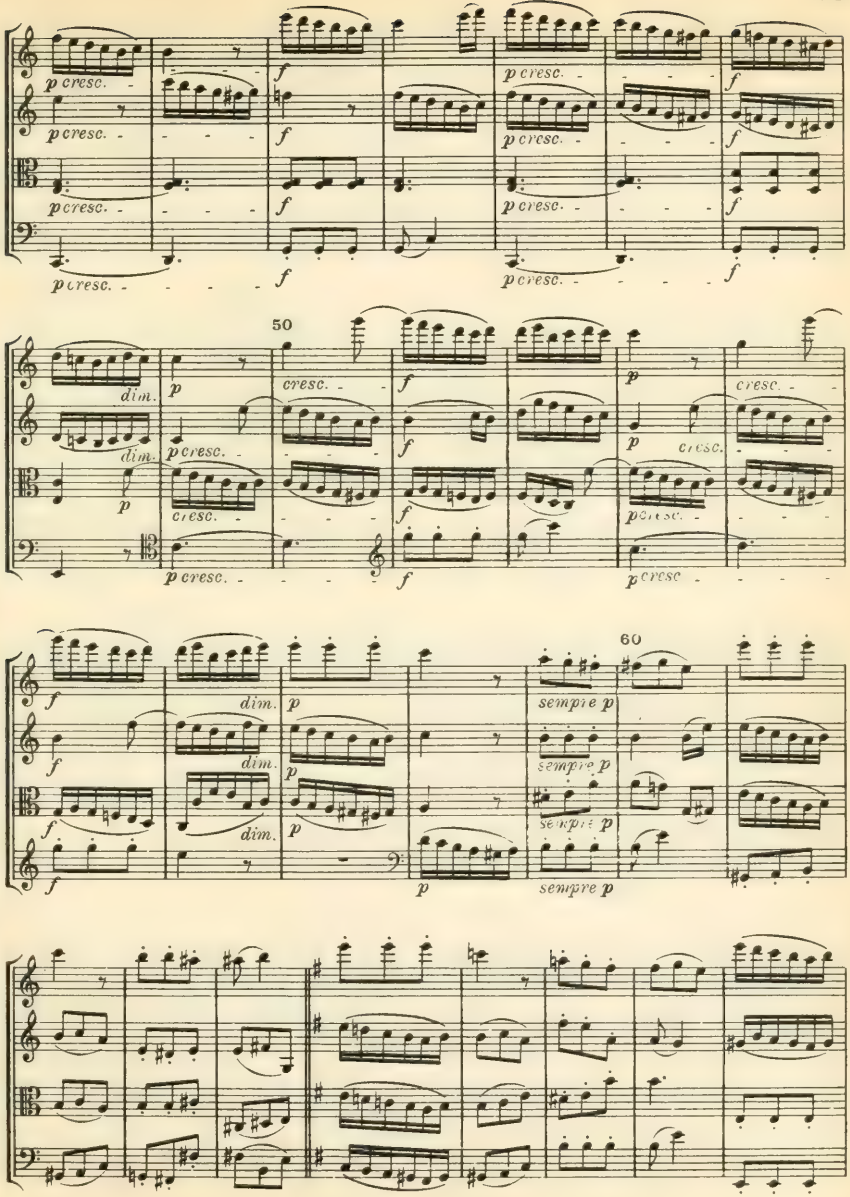
IV

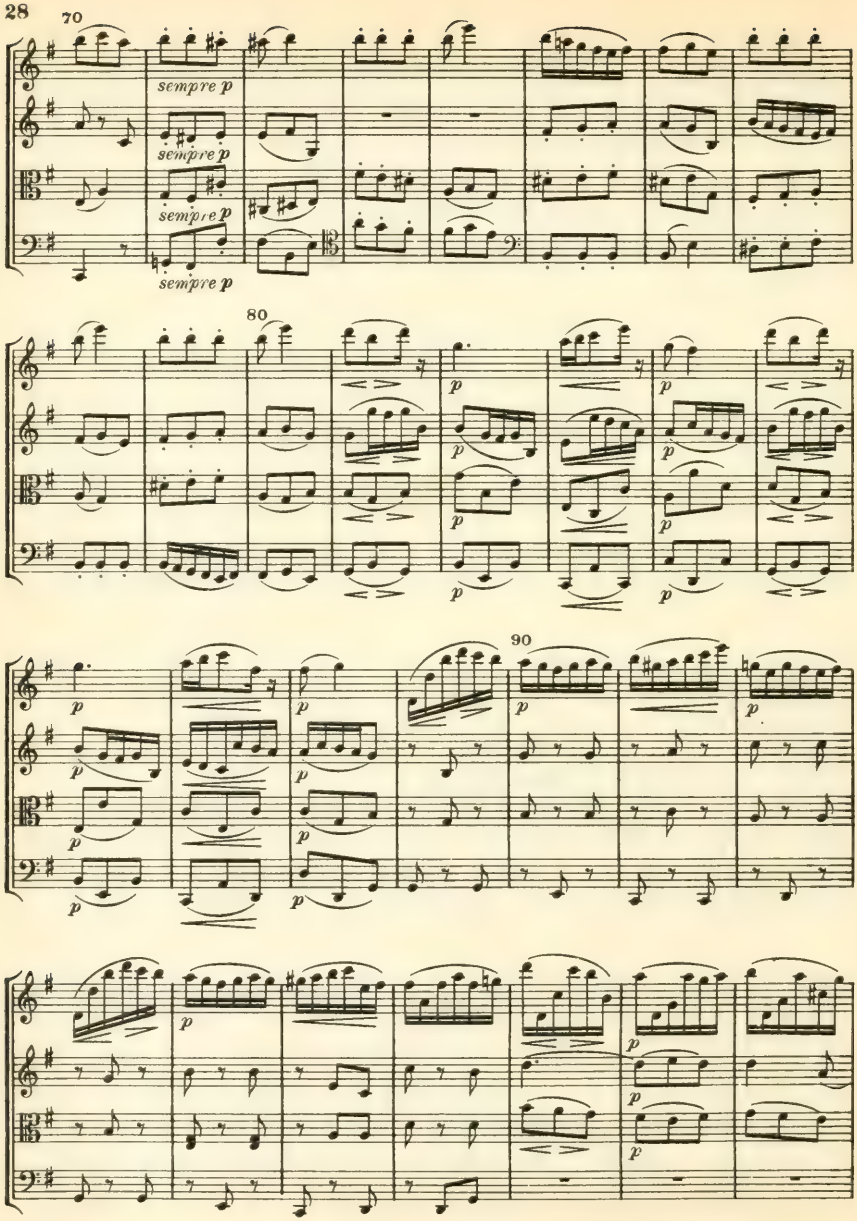
Alla danza tedesca

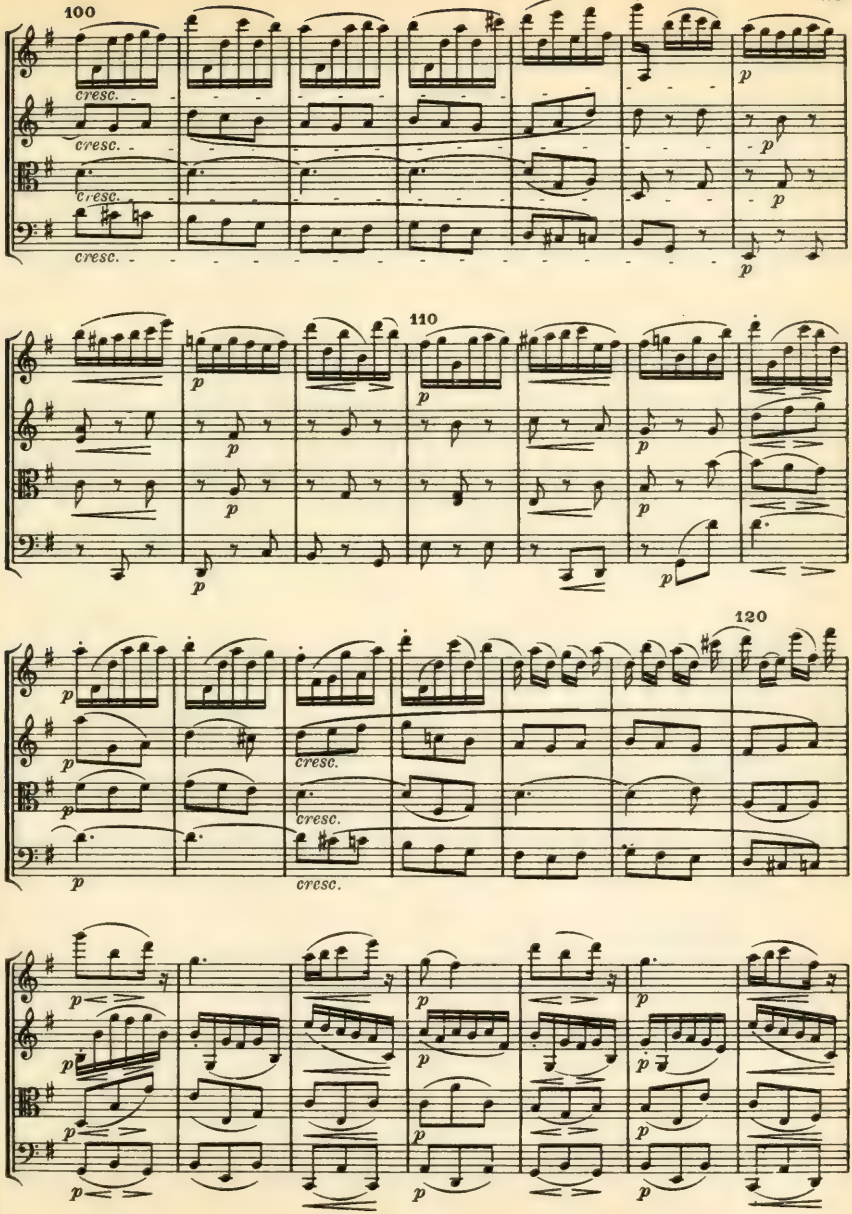
Allegro assai

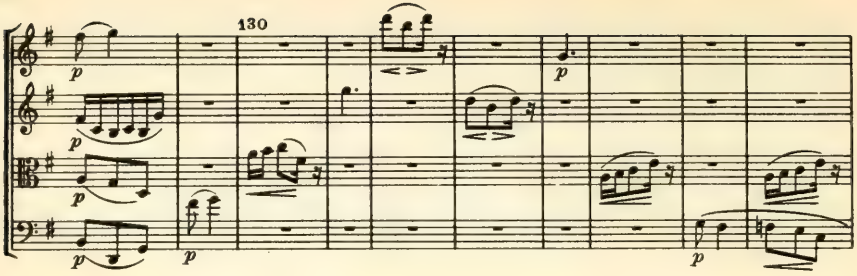


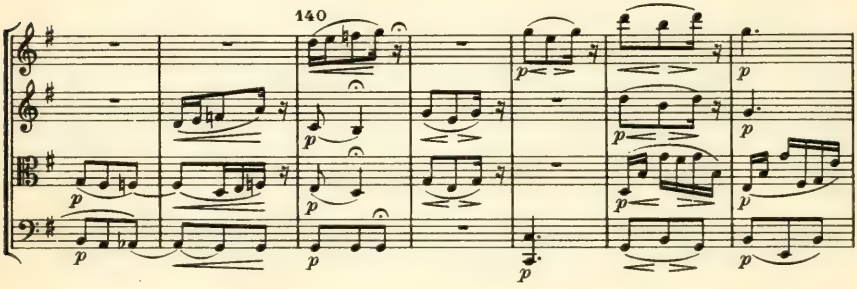

10
20
30
40
p
cresc.
f
dim.

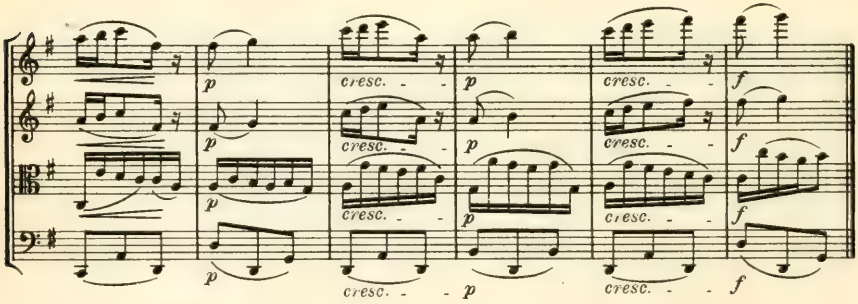

p cresc.
f
50
dim.
60
sempre p


70
sempre p
sempre p
sempre p
sempre p
80
p
90


100
cresc.
cresc.
cresc.
cresc.
p
p
p
110
p
p
p
p
p
p
p
120
p
p
p
cresc.
cresc.
cresc.
p
p
p
p
p
p
p



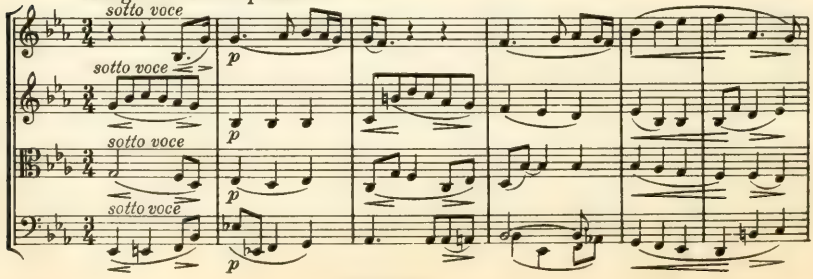


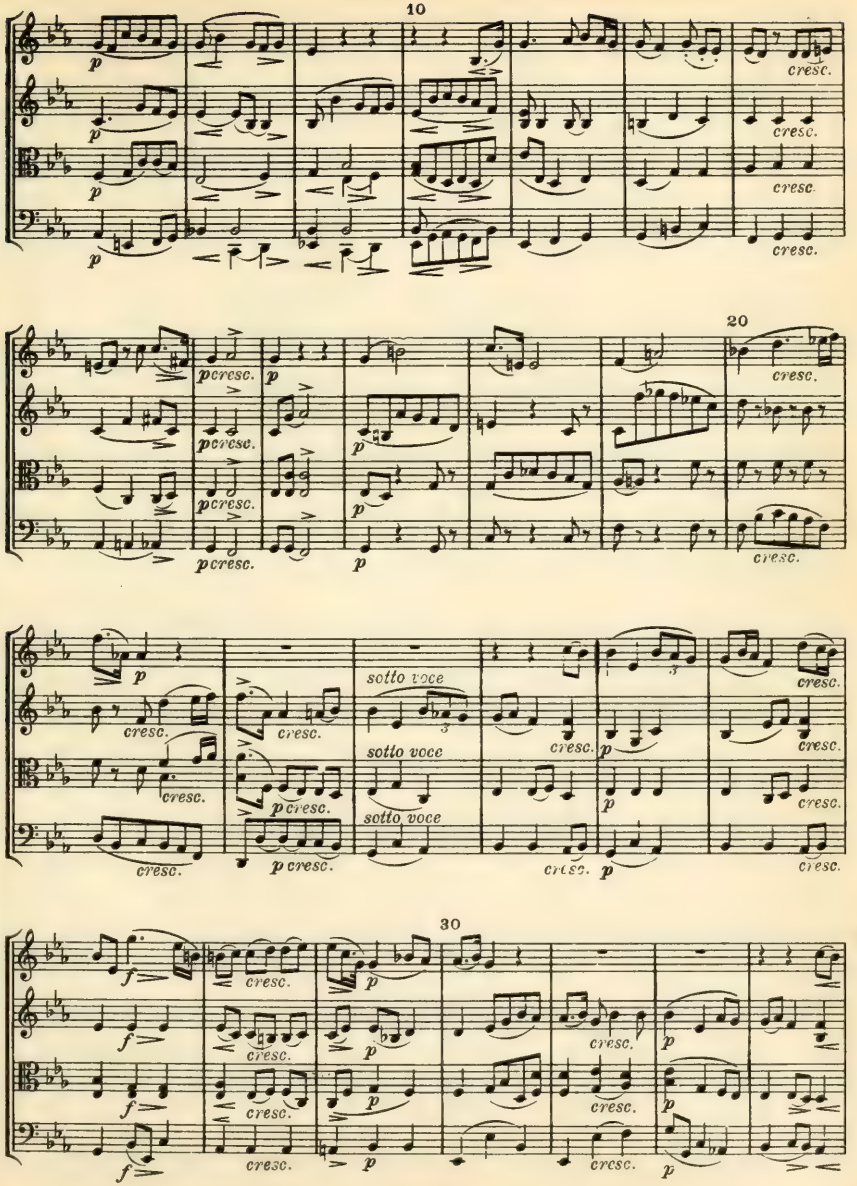


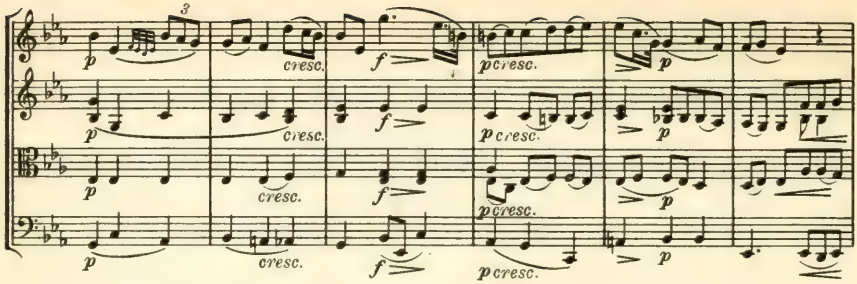
V

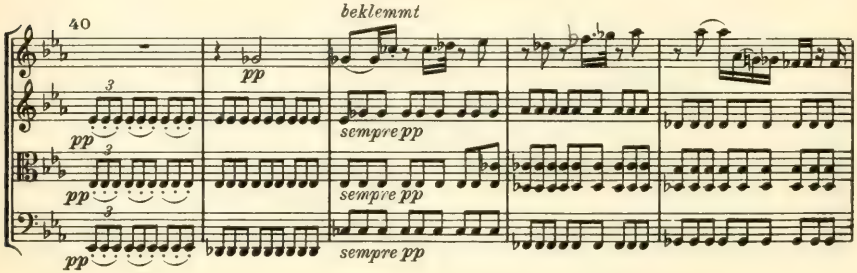
Cavatina

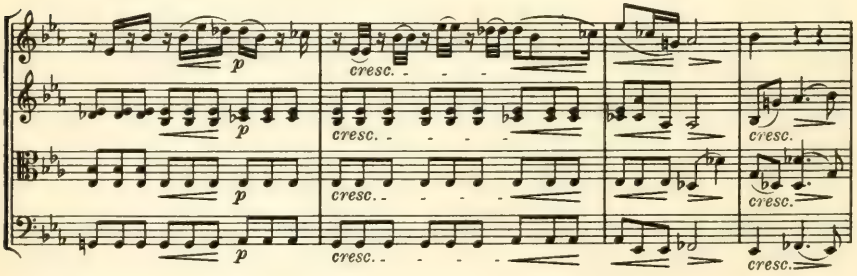
Adagio molto espressivo

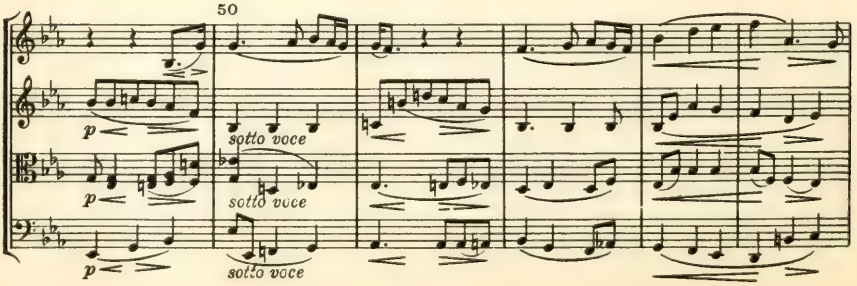


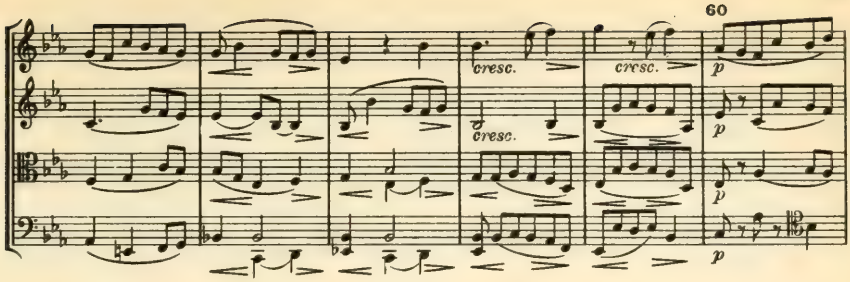

10
20
30
sotto voce
sotto voce
sotto voce

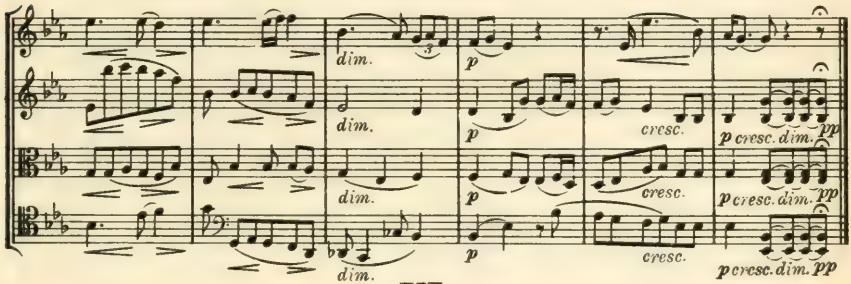

3
p
cresc.
f
p cresc.
p


40
beklemmt
pp
sempre pp
3


p
cresc.

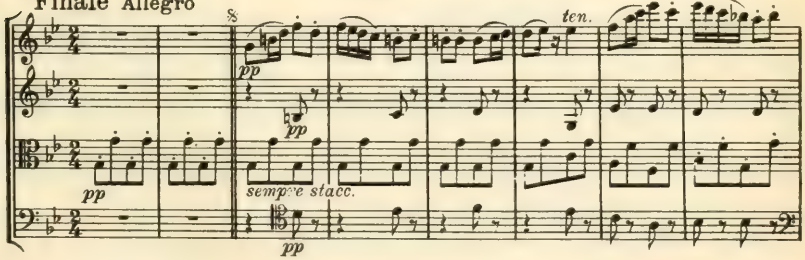

50
p
sotto voce

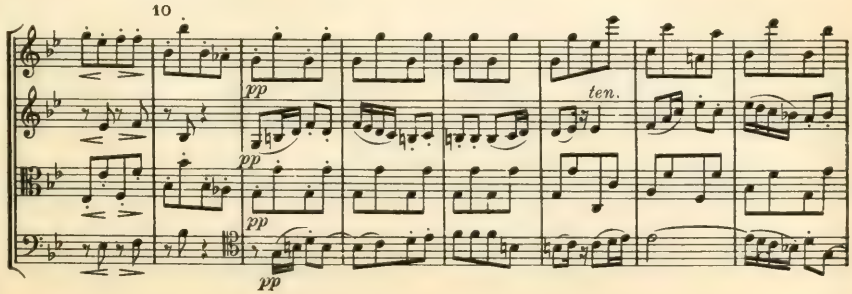


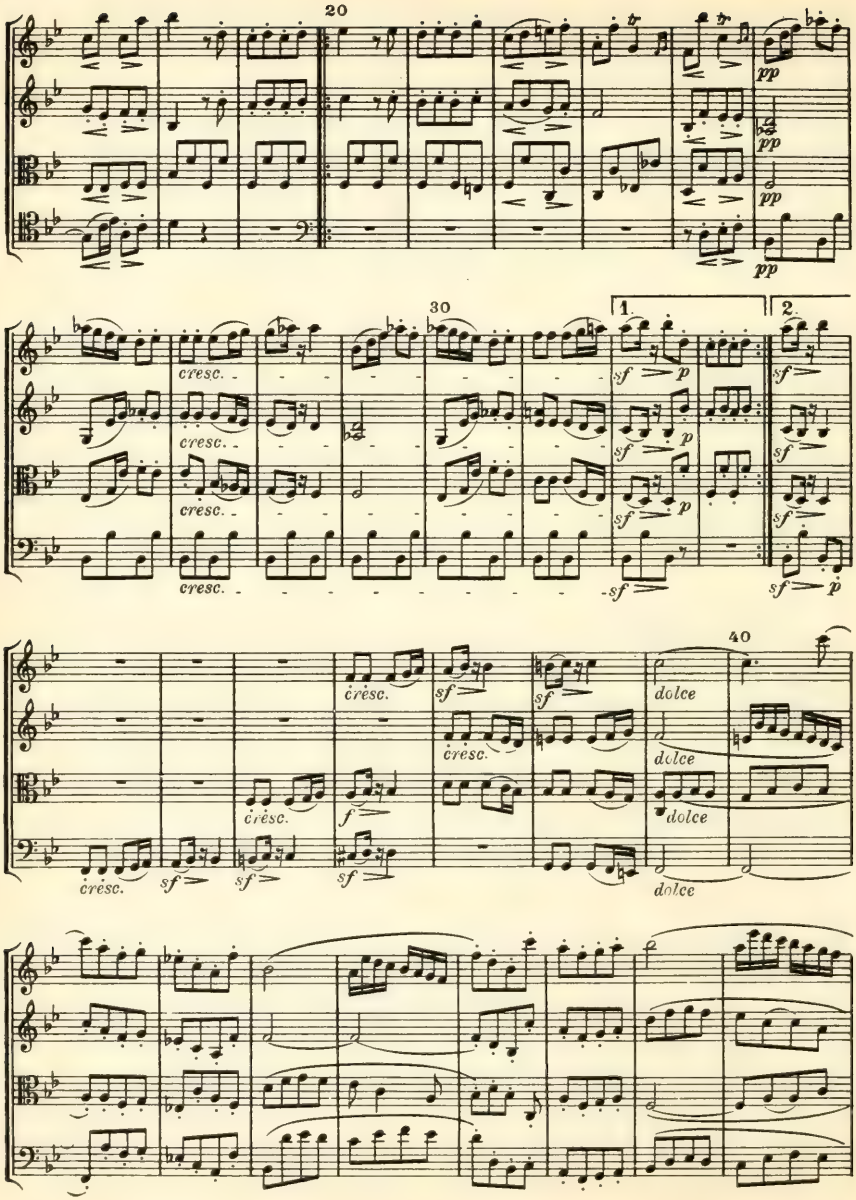


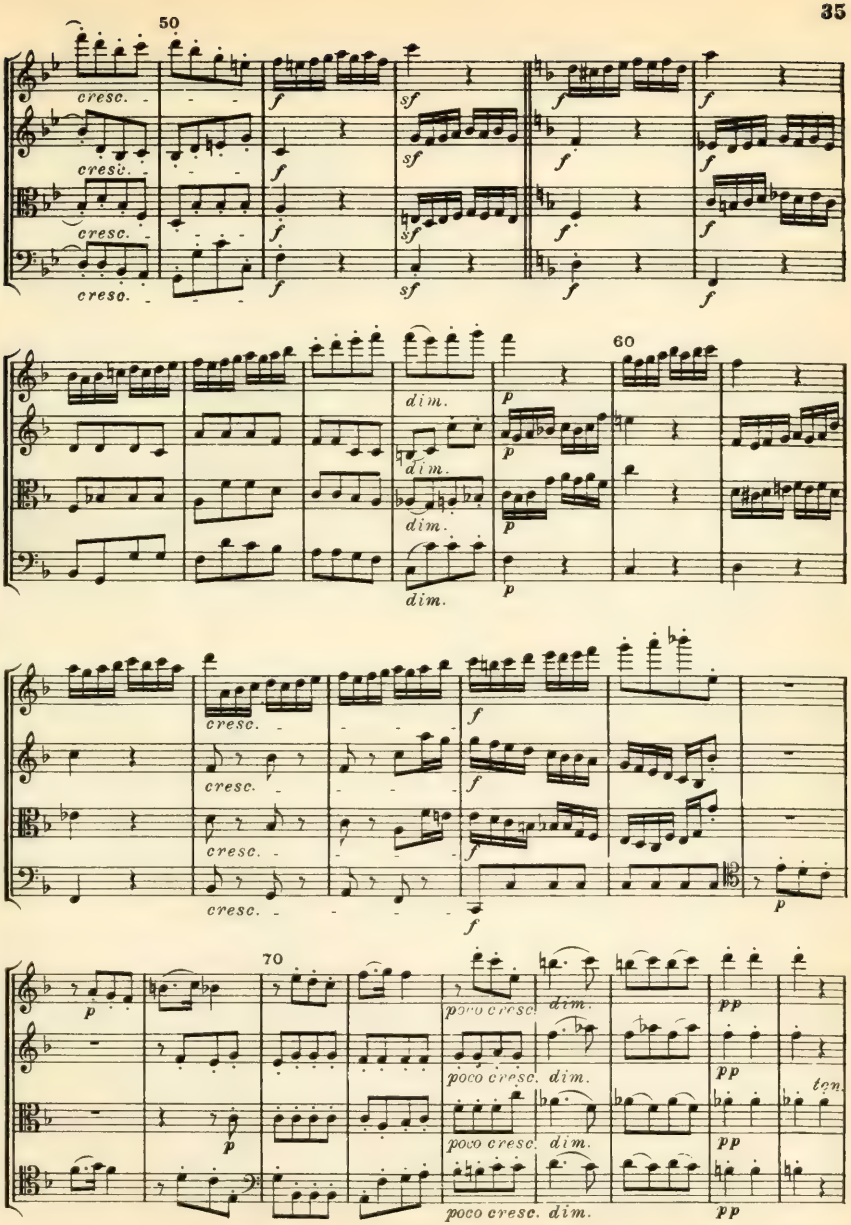
VI

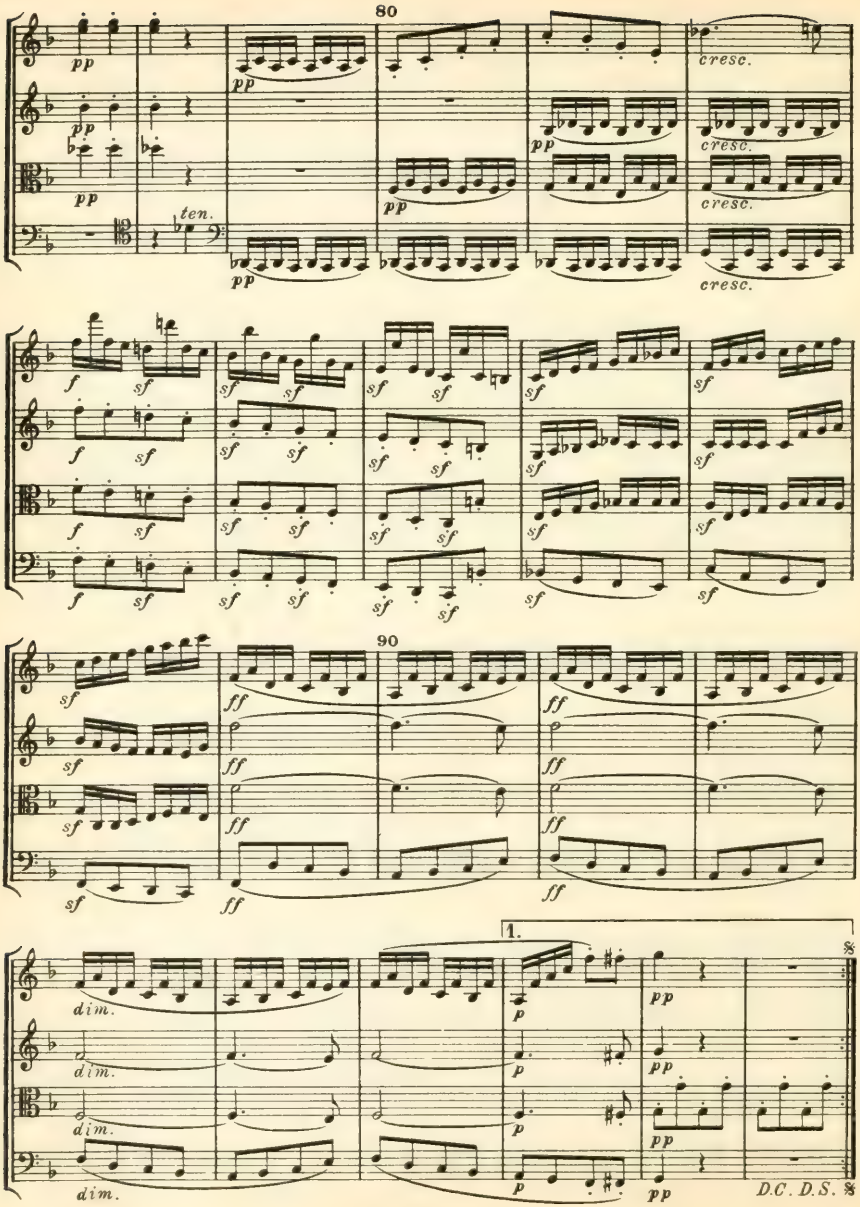
Finale Allegro

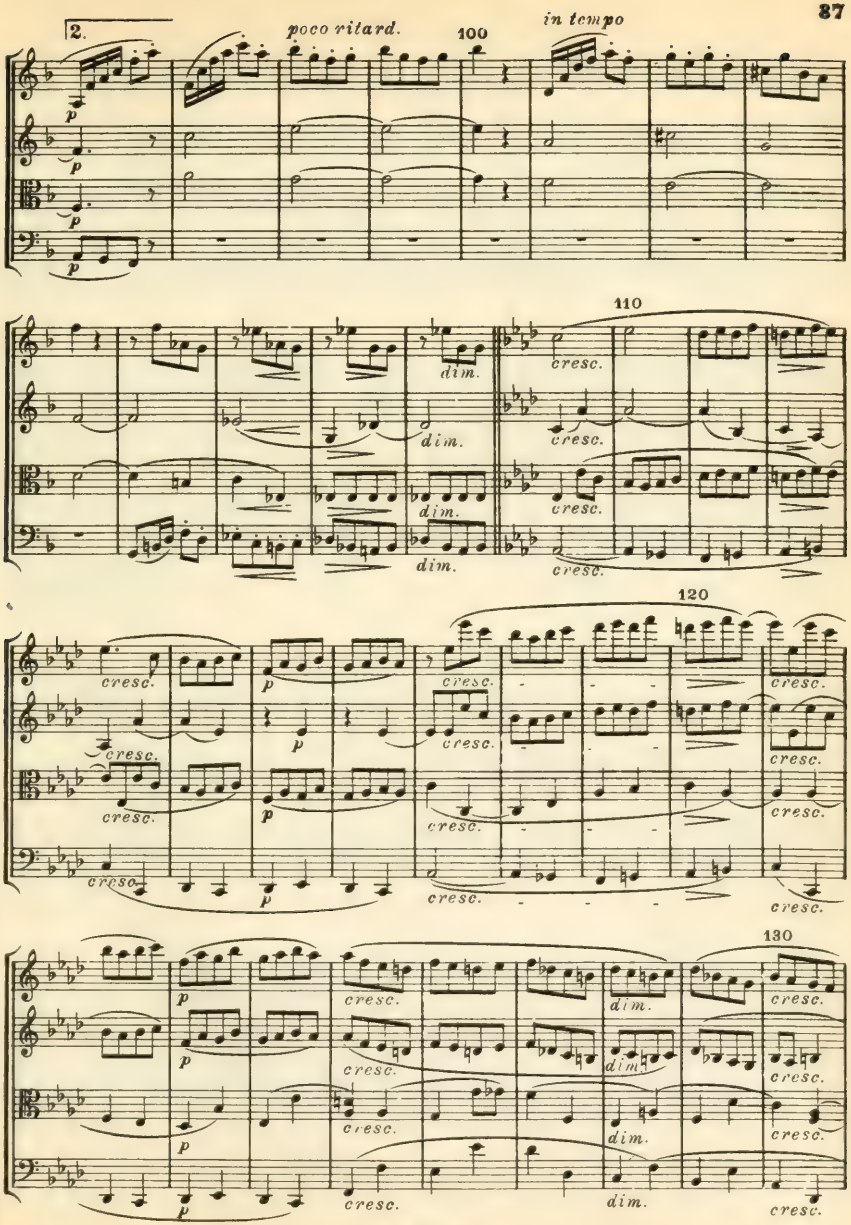


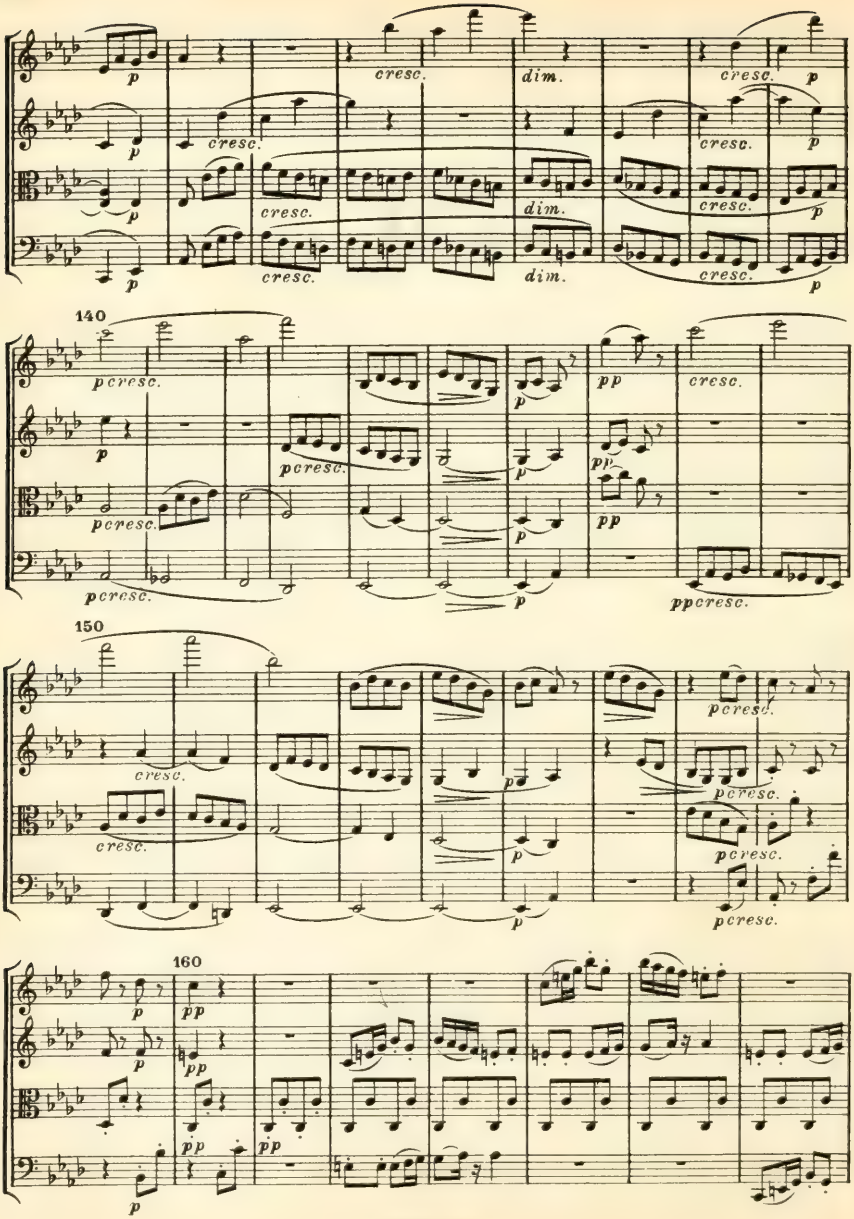


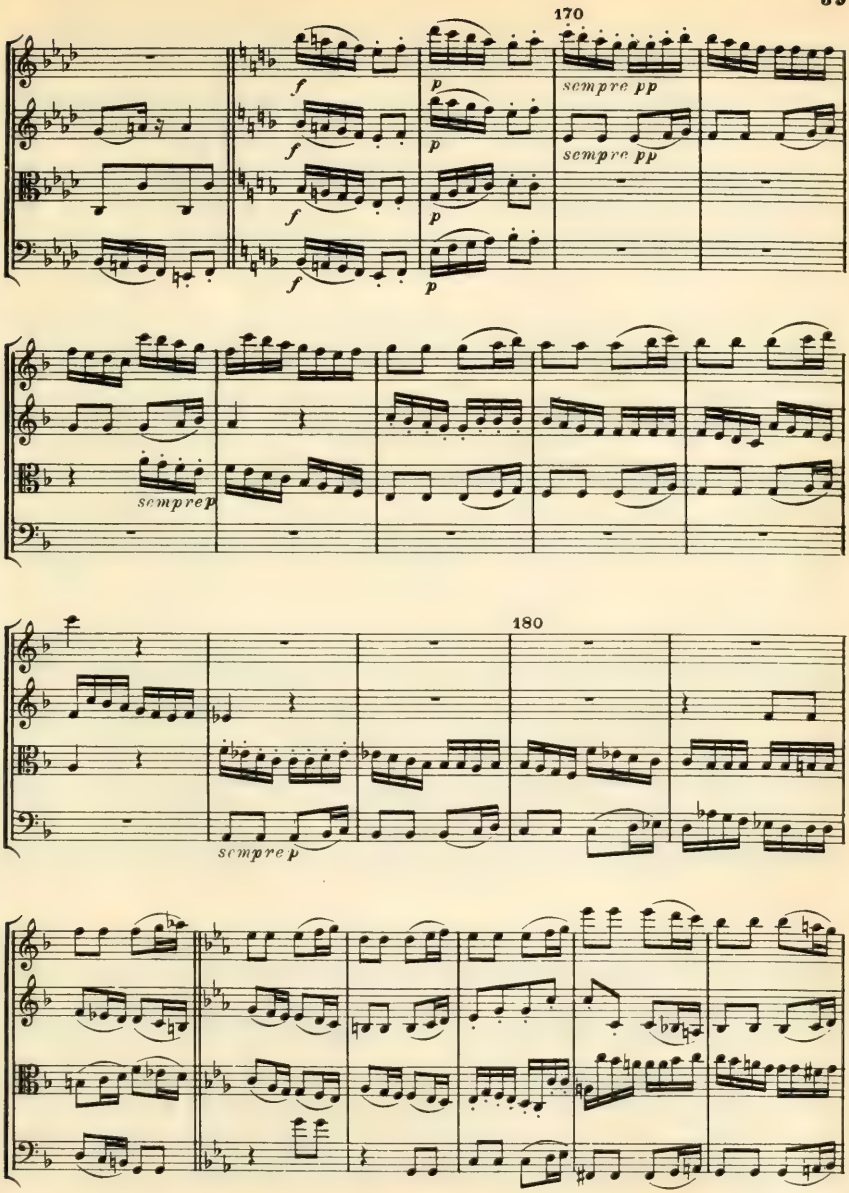

20
pp
pp
pp
pp
30
1
2
cresc.
cresc.
cresc.
cresc.
sf
p
sf
p
sf
p
sf
sf
sf
p
40
cresc.
sf
sf
cresc.
cresc.
f
cresc.
sf
sf
sf
dolce
dolce
dolce
dolce

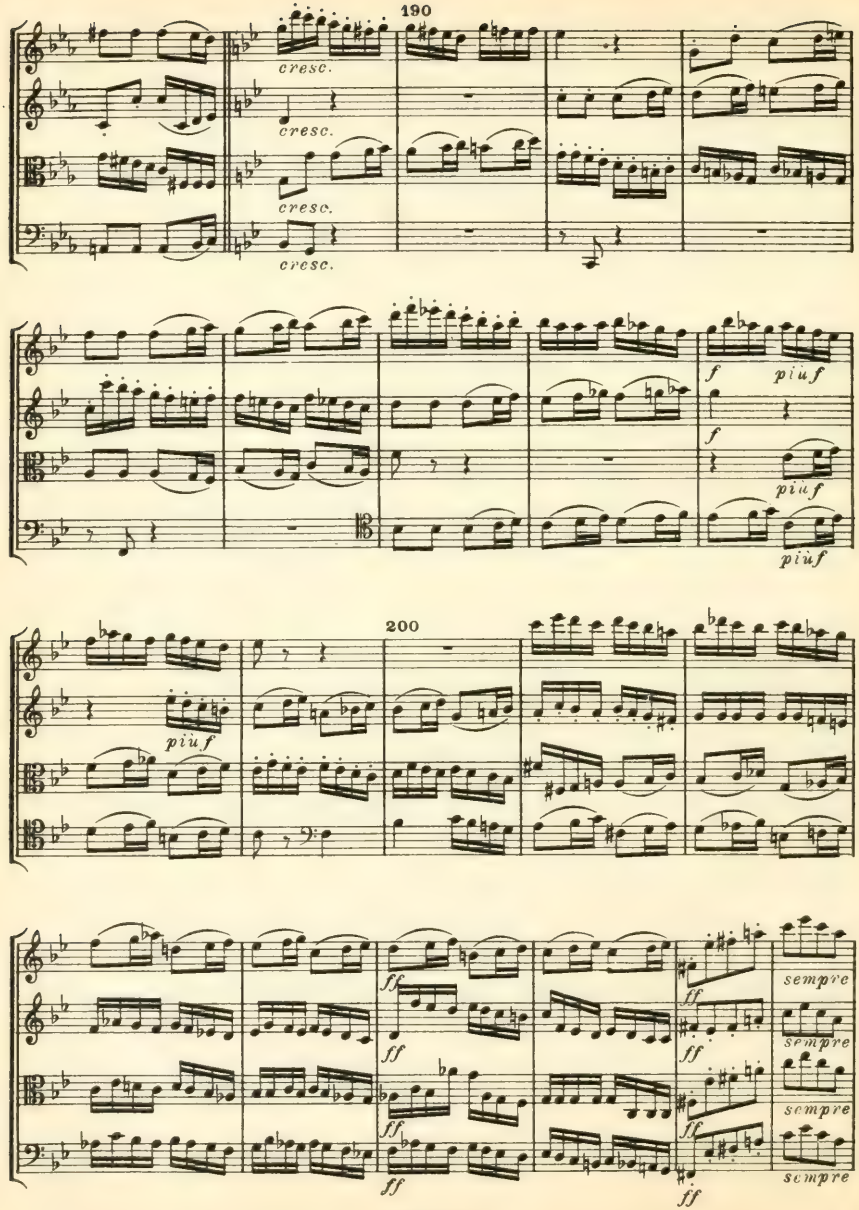

50
cresc.
cresc.
cresc.
cresc.
f
sf
60
dim.
p
70
poco cresc.
dim.
pp
ten.

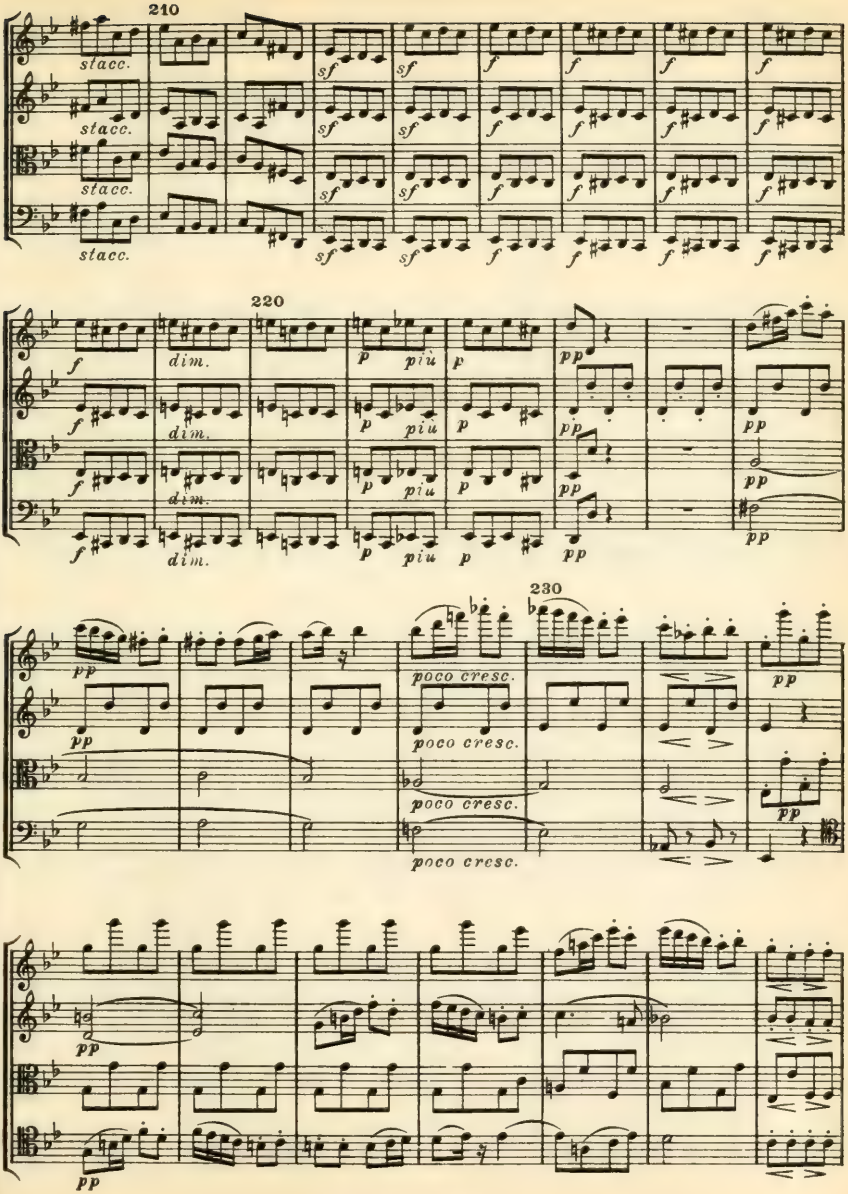

80
pp
ten.
cresc.
sf
90
ff
1.
dim.
p
D.C. D.S. 8

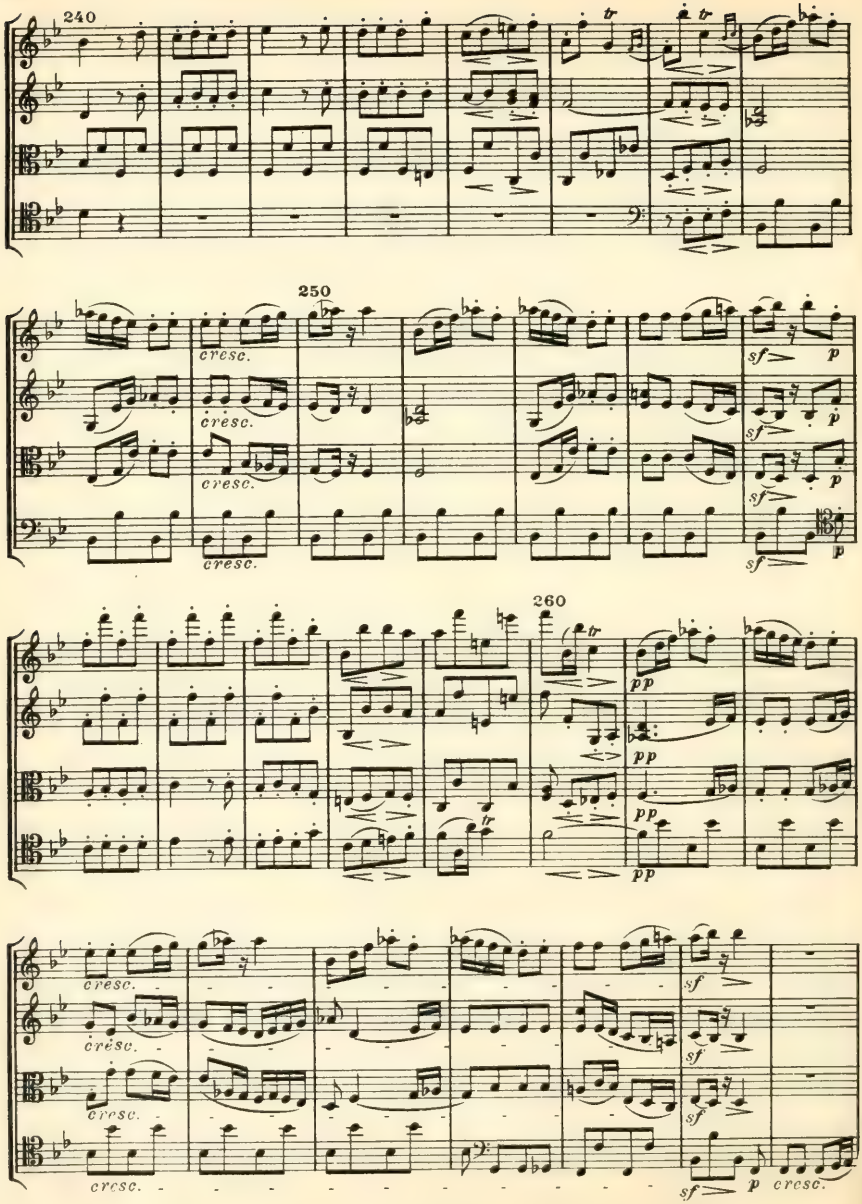

2.
poco ritard.
100
in tempo
110
120
130
p
dim.
cresc.

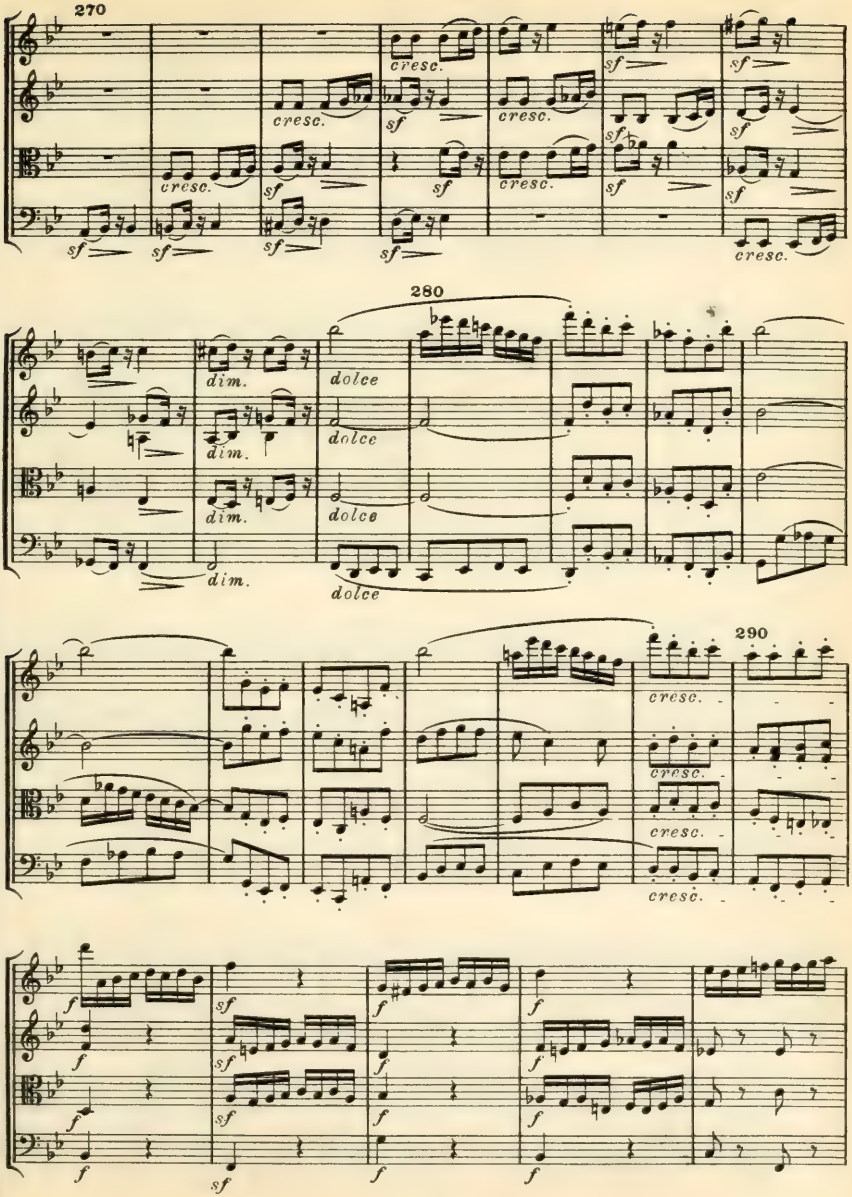

140
150
160
cresc.
dim.
pcresc.
ppcresc.

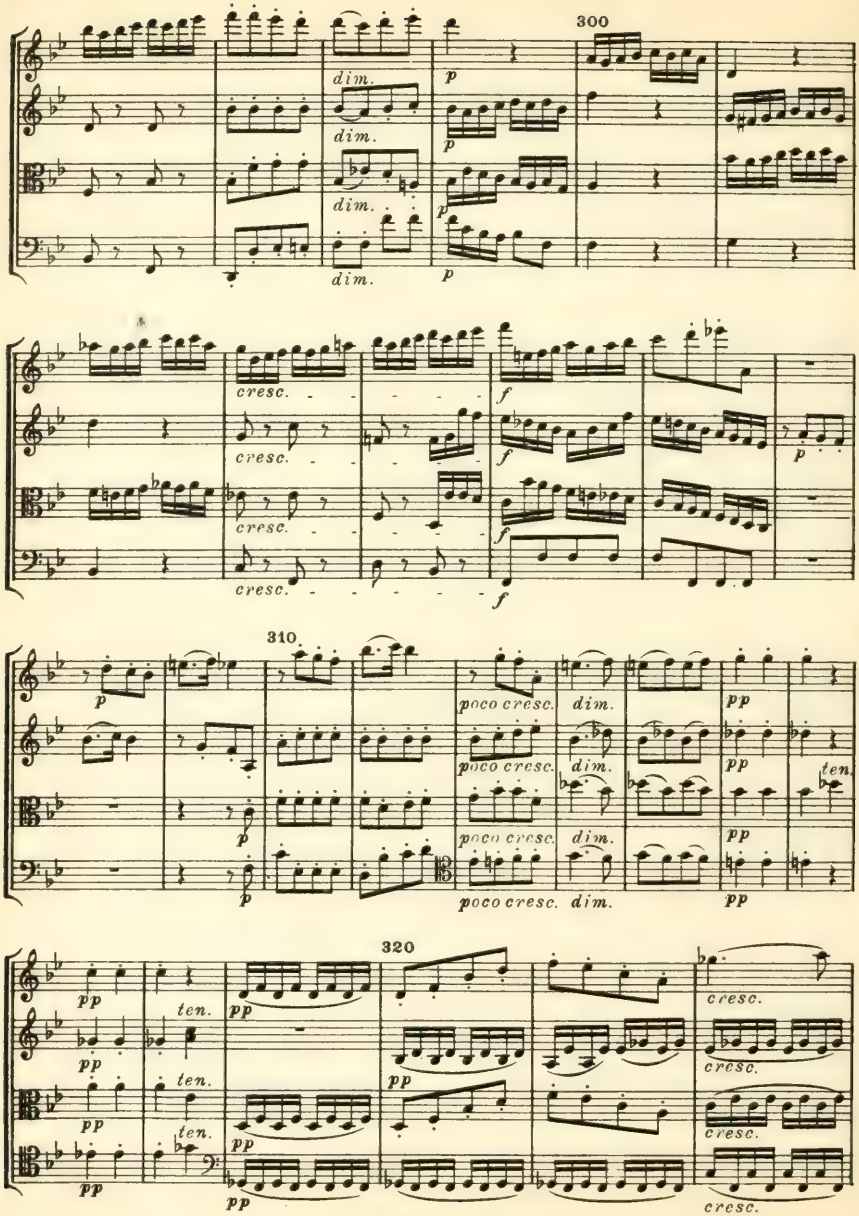

170
f
p
sempre pp
sempre p
180

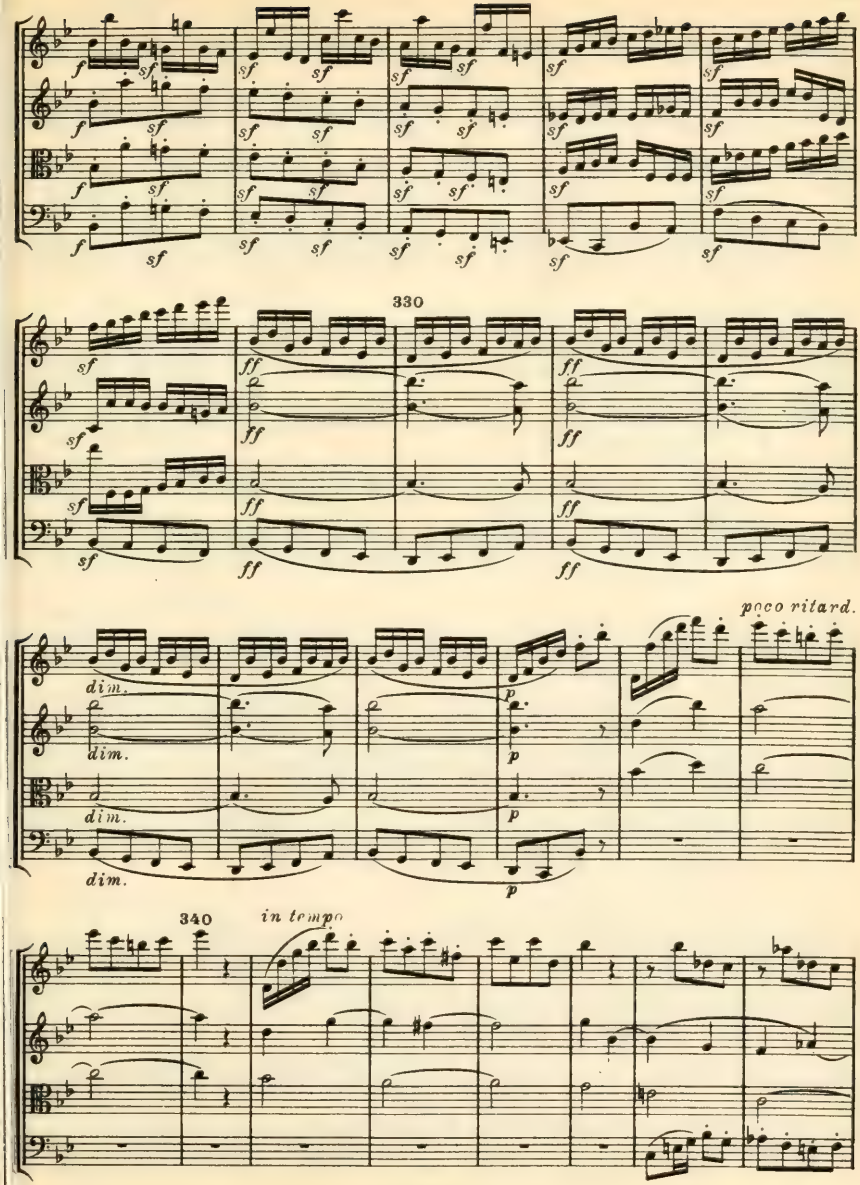

190
cresc.
cresc.
cresc.
cresc.
f
più f
f
più f
più f
200
più f
ff
ff
ff
ff
ff
ff
sempre
sempre
sempre
sempre

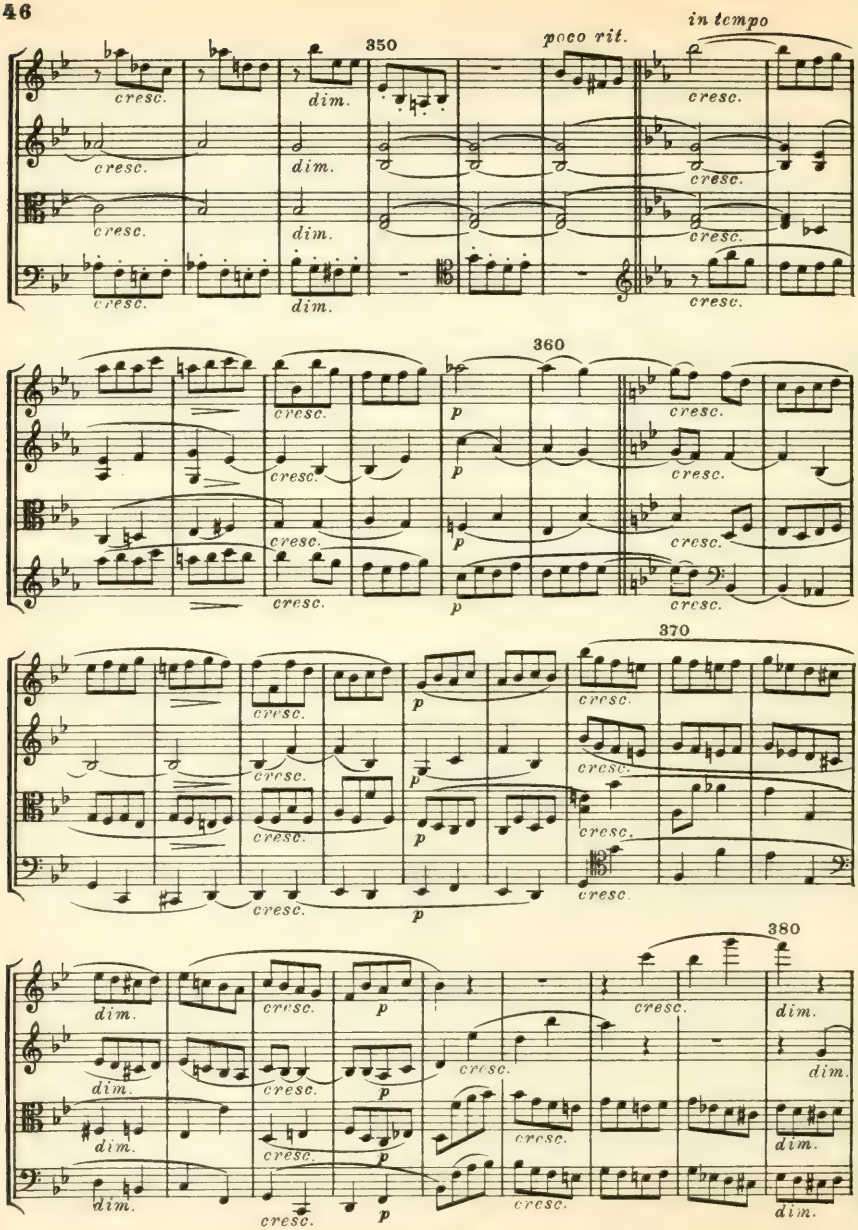

210
stacc.
sf
f
220
dim.
p
più
pp
230
poco cresc.

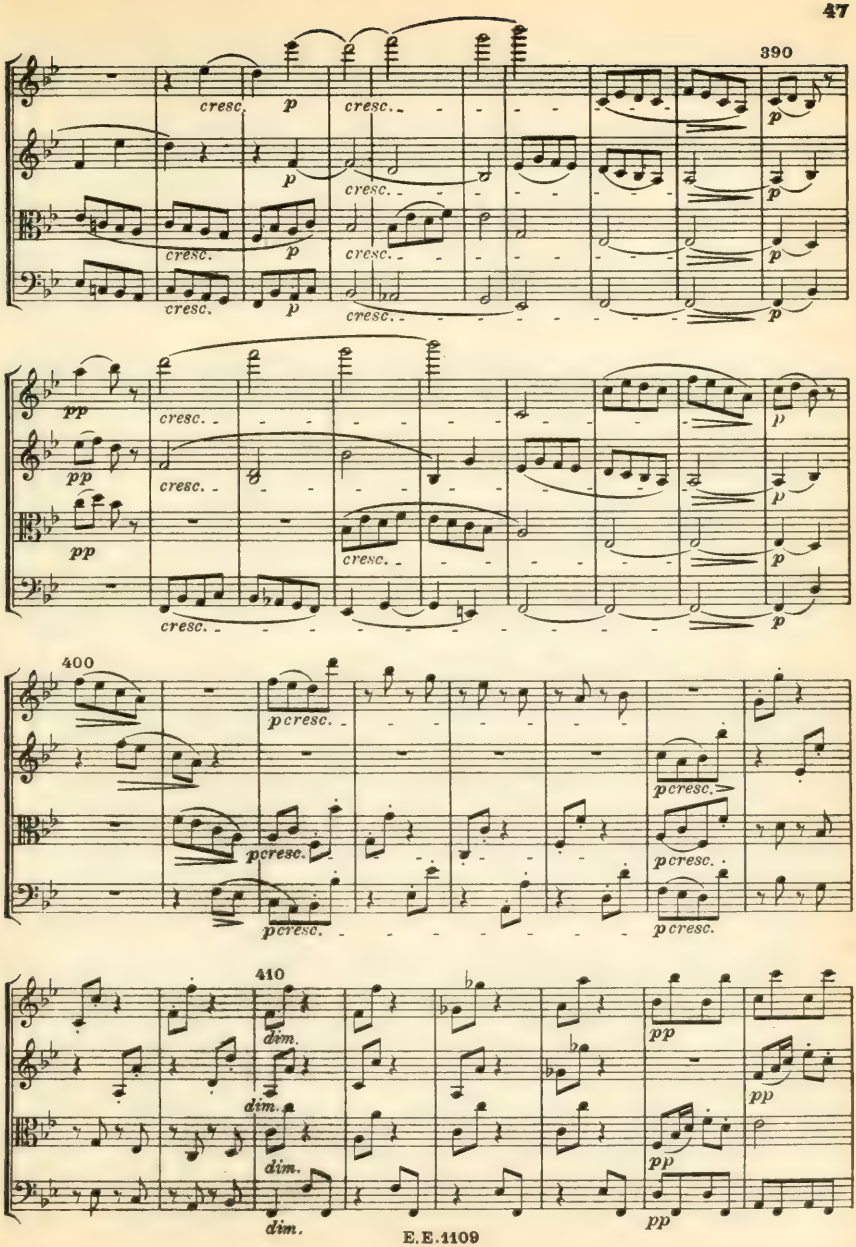

240
250
260
cresc.
sf
p
pp

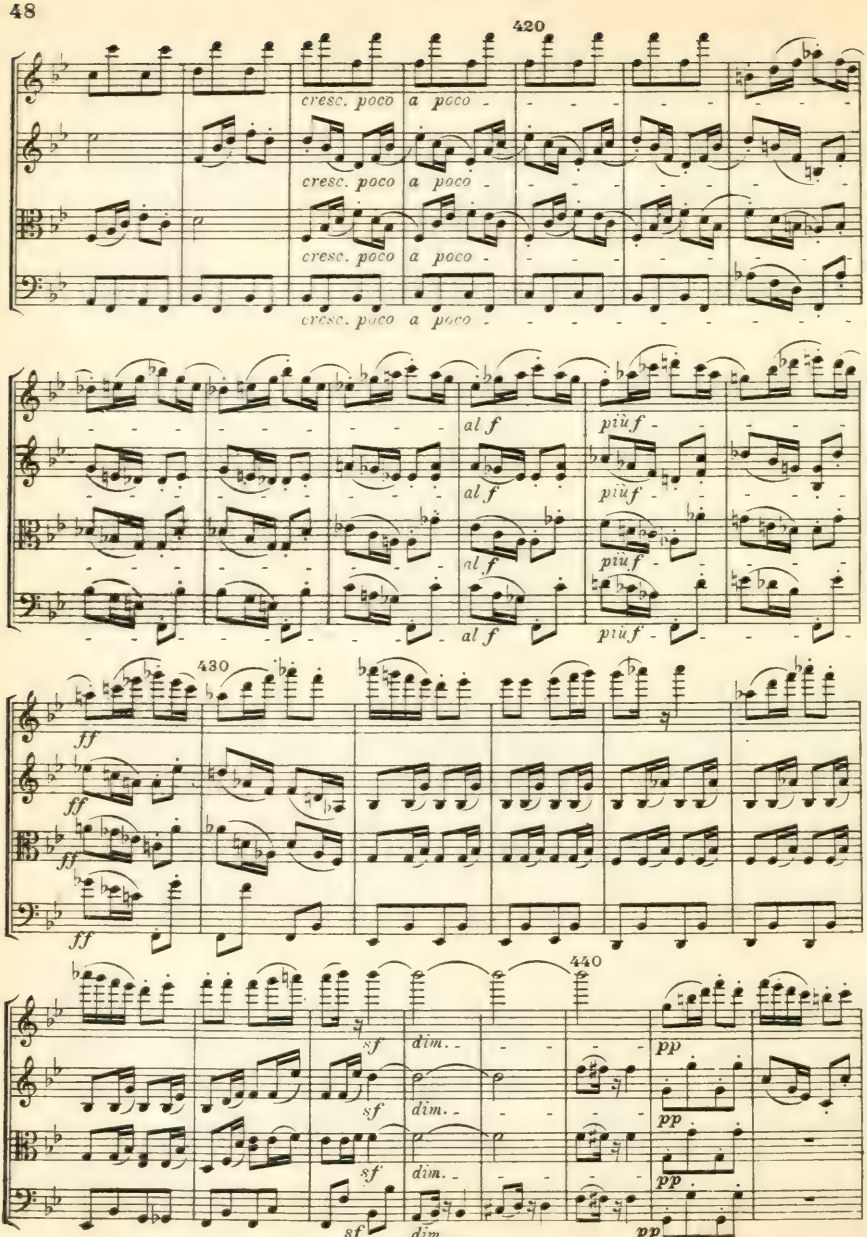

270
cresc.
sf
280
dim.
dolce
290
cresc.
f
sf

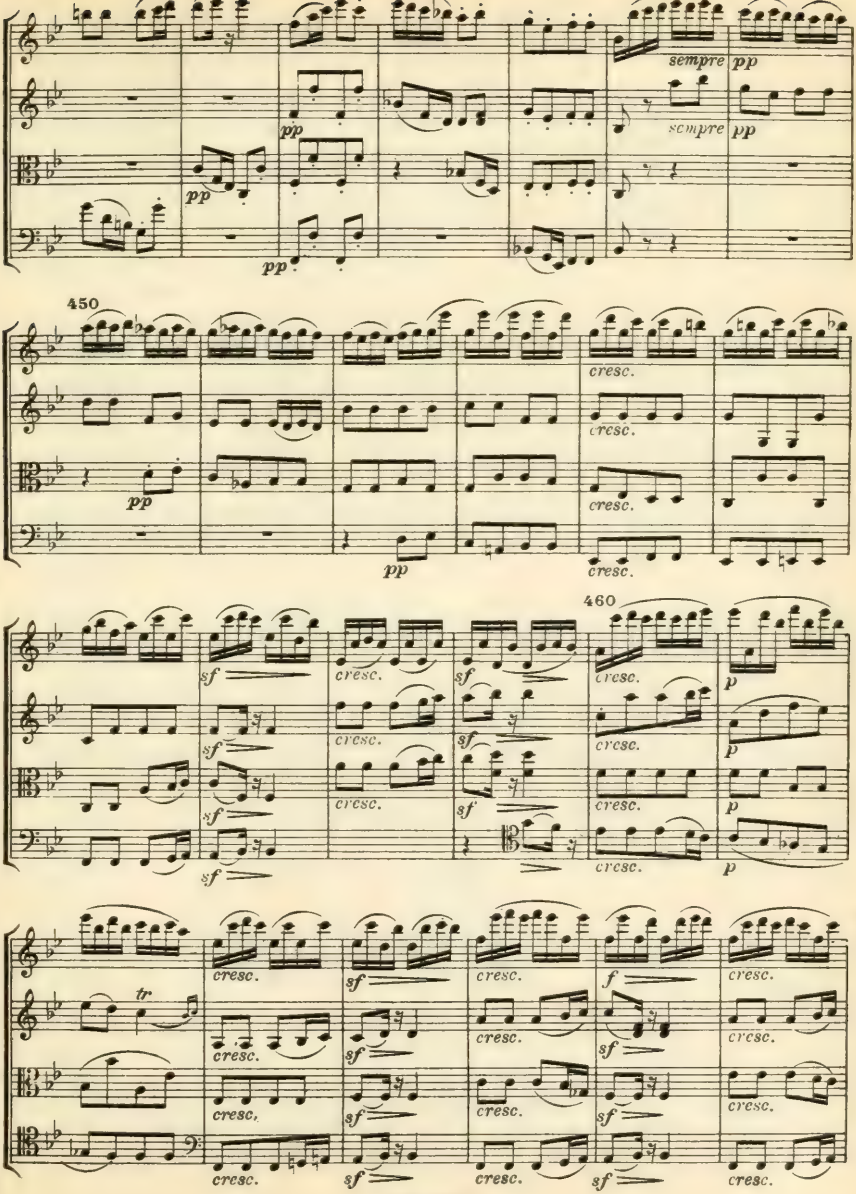

300
dim.
dim.
dim.
dim.
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
310
p
p
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.
dim.
dim.
dim.
dim.
pp
pp
pp
pp
ten.
320
pp
ten.
ten.
ten.
pp
pp
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.

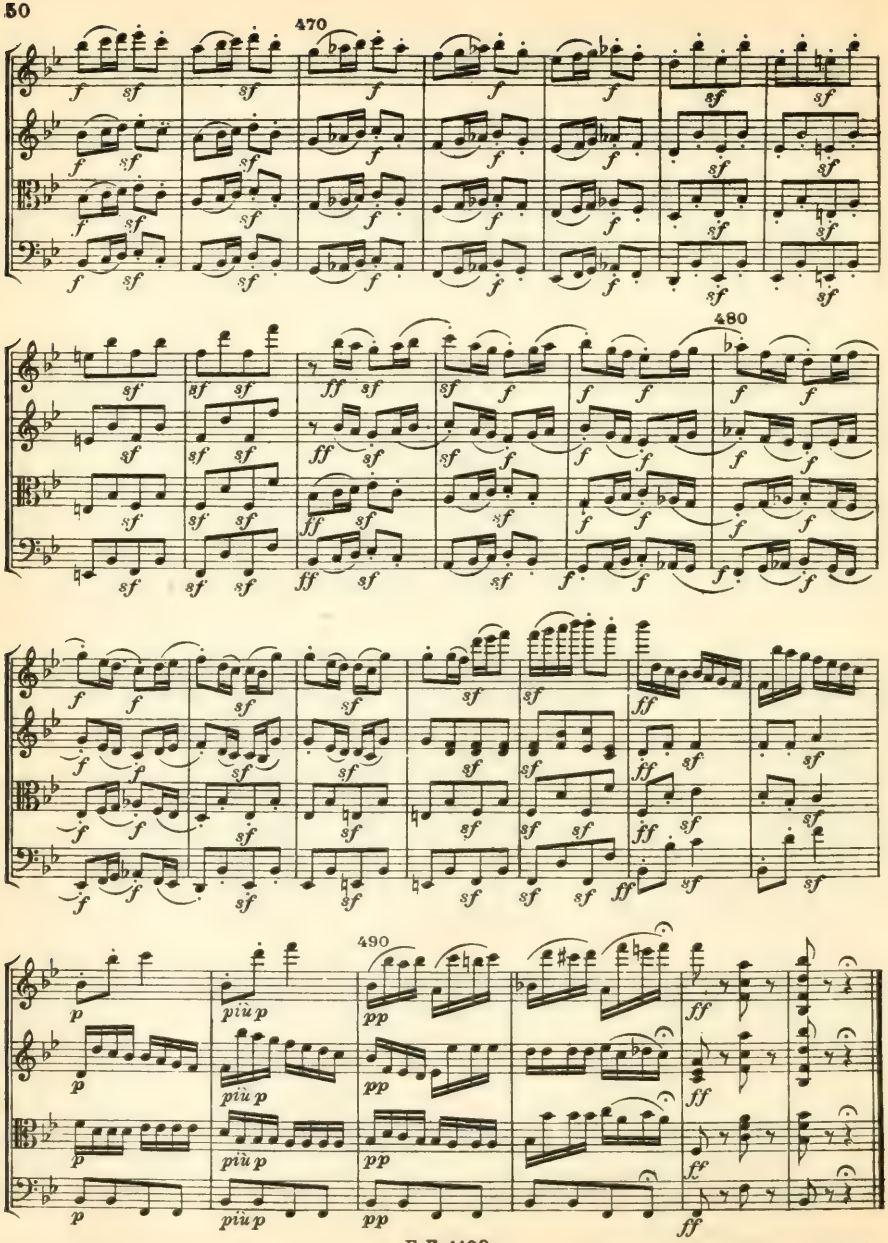

330
poco ritard.
in tempo
340


350
poco rit.
in tempo
360
370
380
cresc.
dim.
p


390
cresc.
p
400
pcresc.
410
dim.
pp


420
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
al f
più f
al f
più f
al f
più f
al f
più f
430
ff
ff
ff
ff
440
sf
dim.
sf
dim.
sf
dim.
sf
dim.
pp
pp
pp
pp


sempre pp
sempre pp
pp
pp
pp
450
cresc.
cresc.
cresc.
pp
pp
cresc.
460
sf
cresc.
sf
cresc.
p
sf
cresc.
sf
cresc.
p
sf
sf
cresc.
p
cresc.
tr
cresc.
sf
cresc.
f
cresc.
cresc.
sf
cresc.
sf
cresc.
cresc.
sf
sf
cresc.
cresc.
cresc.
sf
cresc.
sf
cresc.
cresc.



Stich und Druck C. G. Röder A.-G., Leipzig.

Eulenburgs kleine Partitur-Ausgabe

Sr. Exc. dem Herrn Baron von Stutterheim gewidmet

QUARTETT

No. 14

Cis moll

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 131

Komponiert Dezember 1825 - Aug. 1826

Nach dem Autograph revidiert und mit Einführung von
WILHELM ALTMANN

Ernst Eulenburg, Leipzig

BEETHOVEN, STREICHQUARTETT CIS MOLL, OP. 131

Gleich nachdem Beethoven das letzte der drei für den Fürsten Galitzin bestimmten Quartette (Nr. 1 = op. 127, Nr. 2 = op. 132, Nr. 3 = op. 130) beendet hatte, und zwar mit der großen Fuge (op. 135) als Finale, spätestens im März 1826, ging er an die Komposition des in der äußeren Form ganz abweichenden Cis-moll-Quartetts. Obwohl dieses seiner Gestaltung nach den Eindruck einer Improvisation macht, hat er doch ungemein viel daran gearbeitet, besonders an dem Variationensatz, wie man sich aus den bei Nottebohm, Beethoviana S. 54 ff. mitgeteilten Skizzen*) überzeugen kann. Aus ihnen geht auch klar hervor, daß für das Adagio Beethoven keine altfranzösische Melodie benutzt hat, was einst Fétis in Revue musicale I (1830), 351 behauptet hatte. Der erste Gedanke zu dem ersten Satz ist ihm übrigens schon kurz vor Neujahr 1826 gekommen. Angeboten hat er es am 20. Mai 1826 dem Verlag Schott in Mainz für 80 Dukaten, die ihm auch gezahlt wurden; am 16. Juli 1826 meldet er die Fertigstellung.

Im „Intelligenzblatt der Caecilia" Jahrgang VII, No. 25, findet sich auf Seite 31/32 folgende Anzeige der Verlagsfirma B. Schott's Söhne:

„Missa solennis in D-dur von Ludwig van Beethoven op. 123 und dessen letztes Quartett für 2 Violinen, Viola und Violoncell aus cis-moll op. 129. — Wir sind stolz darauf, zugleich anzeigen zu können, daß auch Beethovens letztes Quartett (aus cis-moll, op. 129, für 2 Violinen, Viola und Vcell.) ebenfalls bei uns erschienen und an alle soliden Musikhandlungen bereits versendet ist und auch die Partitur dieses letzten Meisterwerkes. Mainz, im April 1827."

Dieser Irrtum in der Opuszahl (129 statt 131), der aber noch vor der Versendung richtiggestellt sein muß, gewinnt noch dadurch an Kuriosität, daß genau 100 Werke früher das gleiche Versehen passiert ist, denn im „Handbuch der musikalischen Literatur, etc." (Leipzig, in Commission bei Anton Meysel. 1817) ist auf Seite 340 unter Beethoven zu lesen: 3 Sonates Oe. 29 No. 1, 2, 3. Wien, Cappi à 2 Fl., womit die Klaviersonaten op. 31 gemeint sind.

Die autographe Partitur dieses Quartetts ist zum Teil (IV. Satz) im Besitze der Königl. Bibliothek zu Berlin (seit April 1909), woselbst auch eine Anzahl Vorarbeiten sind, zum Teil bruchstückweise in andere Hände übergegangen.

Eine von Beethoven revidierte, im Besitze der Herren B. Schott's Söhne, Mainz, befindliche Abschrift ist von Beethovens Hand überschrieben:

„4tes Quartett (von den Neuesten) für 2 Violinen, Bratsche und Violonschell von L. v. Beethoven.

NB. Zusammengestohlen aus Verschiedenem diesem und jenem" (ein Scherz, den Beethoven am 16. August aufklärte).

*) Zu diesen kommen nunmehr noch die einst im Besitz von Moscheles befindlichen, die mit anderen Seltenheiten am 17. und 18. November 1911 durch Leo Liepmannssohn in Berlin versteigert werden sollten.

Der Titel der Erst-Ausgabe (in Stimmen) lautet:

Grand Quatuor En Ut dièce mineur pour deux Violons Alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterheim, Lieutenant-Maréchal de Camp Impérial et Royal d'Autriche. Conseiller aulique actual de Guerre, Commandeur de l'ordre de Leopold d'Autriche. Chevalier de l'ordre militaire de Marie Thérèse et de l'ordre Impériale de Wladimir de Russie de la 3me Classe. Grand-Croix de l'ordre Royal de Sardaigne de Maurice et Lazare, et de l'ordre Royal militaire de St. George de la Réunion de Sicile, deuxième propriétaire du 8me Regiment d'Infanterie de ligne Impérial et Royal par Louis van Beethoven Oeuvre 131. Propriété des Editeurs. Mayence chez les fils de B. Schott à Paris, rue de Bourbon No. 17, à Anvers, chez A. Schott. (Verlags-No. der Stimmen: 2628, der Partitur 2692.)

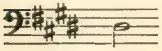
Ursprünglich sollte dieses Quartett Joh. Wolfmeier gewidmet werden, der dann durch die Dedikation von op. 135 entschädigt wurde.

Wenngleich die

Varianten

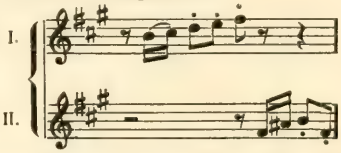
zwischen den verschiedenen Ausgaben in diesem Quartette der Zahl nach nicht sehr groß sind, so sind sie doch um so schwerwiegender hinsichtlich ihrer Bedeutung, da sie fast durchweg Fälle betreffen, in denen sehr wohl das eine so gut wie das andere stehen kann. Es seien vorderhand folgende erwähnt:

I. Gleich im I. Satze findet sich in Takt 24 in sämtlichen Partitur-Ausgaben mit Ausnahme von Holle-Liszt, sowie in der Original-Stimmen-Ausgabe das Dis der Cellostimme durch ♮ aufgelöst, während im nächsten Takte ausdrücklich wieder ♯d steht. Dieses ♯ beweist, wie Dugge hervorhebt, ziemlich sicher, daß die vorhergehende Auflösung, trotz des Querstandes zur Viola, wenigstens nicht gedankenlos oder versehentlich hingeschrieben ist. — In der B. & H.'schen Stimmen-Ausgabe (E. Röntgen) sowie bei Joachim-Moser steht

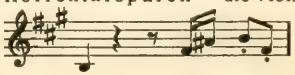


II. Ist bei Holle-Liszt, in der älteren Ausgabe von Peters (nicht bei Joachim-Moser), sowie in der „kritischen" Gesamt-Ausgabe von B. & H. 29 Takte später (Takt 53) in der Viol. I das dritte Viertel in ♮$\overline{e}$ aufgelöst. Natürlich muß es, wie auch die Original-Ausgaben und älteren Drucke ergeben, ♭$\overline{e}$ heißen, welches in der zweiten Hälfte seines Wertes enharmonisch als ♯$\overline{d}$ zu nehmen ist.

III. Interessanter ist der fünfte Takt von No. III (S. 11). Während die Erst-Drucke (Part. u. St.), sowie die Londoner Ausgabe so

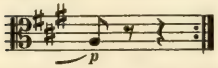


angeben, findet sich bei Heckel — und zwar mit deutlich sichtbaren Korrekturspuren — die Viol. I mit



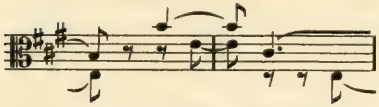
notiert, welch' letztere Schreibweise von den neueren Ausgaben (auch Holle-Liszt und Joachim-Moser) akzeptiert ist.

IV. Zwei Takte vor Adagio, ma non troppo e semplice (S. 20), muß es natürlich in der Viola wie in dieser Ausgabe nach Dugges Vorschlag (dem Joachim-Moser gefolgt sind) heißen; die anderen Diktionen geben



an.

Die 13 Takte früher in der B. & H.-schen Stimmen-Ausgabe (E. Röntgen) vorgenommenen Abänderung der Violastimme in

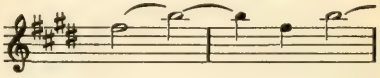


erschien schon Dugge unanfechtbar.

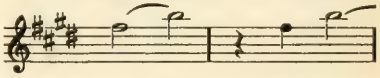
V. Den Schlußtakt der Variationen (S.26) geben die Mannheimer und Londoner Ausgaben mit pizz. - Bezeichnung auch für die Viol. I an, was ja möglich, aber nach den veröffentlichten Skizzen nicht wahrscheinlich ist.

VI. Nicht minder eigentümlich wie die unter III erwähnte „Verbesserung" ist eine ähnliche sich im Presto findende Einschiebung einer Note, welche scheinbar der „kritischen" Ausgabe entstammt.

Es betrifft dies Takt 25 im Presto und seine Wiederholungen (S. 26 usw.), welche in der älteren Ausgabe von Peters (jedoch nicht bei Joachim - Moser) und B. & H. (auch Stimmen-Ausg.) so



notiert sind, während, wenn es auch nicht aus den Original-Ausgaben und deren Nachdrucken hervorginge,



heißen muß. Ein Blick in die Partitur genügt, um das Widersinnige in der ersten Notierungsweise klarzulegen.

April 1911

Wilh. Altmann

BEETHOVEN,
STRING QUARTET IN C SHARP MINOR, OP. 131

Immediately after Beethoven had finished the last of the three quartets dedicated to Prince Galitzin (No. 1, op. 127, No. 2, op. 132, No. 3, op. 130) including the great fugue (op. 135) as a finale, he devoted himself—at the latest in March 1826—to the composition of the C sharp minor quartet, a work, to outward appearences, of a totally different character. Although, from its form, this work bears the semblance of improvisation, Beethoven worked hard at it, and took special pains with the variation movement, as may be gathered by the sketches[1]) in Nottebohm's "Beethoviana" page 54 *et seq.* From their perusal it is clear that Beethoven had no recourse to any old French melody for the Adagio, as Fétis maintained in the "Revue Musicale" I (1830) 351; as a matter of fact, the main idea of the first movement occurred to Beethoven even before New Year 1826.

On May 20th 1826 the quartet was offered to Schott, the publisher in Mainz, for the price of 80 ducats; this sum was paid to the composer, arrangements being completed by July 16th 1826.

In the "Intelligenzblatt der Caecilia" (Annual Series VII, No. 25), the following announcement, on pages 31/32, from the publishers B. Schott's Söhne may be found:

"Missa solemnis in D major by Ludwig van Beethoven op. 123 and his last Quartet for 2 Violins, Viola and Violoncello in C sharp minor op. 129.—With pride we can inform the public that Beethoven's last Quartet (in C sharp minor op. 129, for 2 Violins, Viola and Violoncello) has been published by us and forwarded to all music warehouses of note, as well as the score of this masterpiece. Mainz, April 1827."

The error in the opus number (129 instead of 131) which, however, must have been rectified before the consignment of the work, gains interest from the fact that the same oversight was made in respect to Beethoven's opus 31—one hundred works before; in the "Manual of musical Literature, etc." (Leipzig: Anton Meysel 1817) we read under Beethoven on page 340: 4 Sonates Oe. 29 No. 1, 2, 3. Vienna, Cappi à 2 Fl.; by which the piano Sonatas op. 31 are meant.

The autograph score of this quartet is in the divided possession of the Imperial Library at Berlin (4th movement, since April 1909, containing a number of preparatory outlines) and of various other persons, in fragmentary form.

One transcript, in the possession of B. Schott's Söhne, Mainz, is revised by Beethoven himself, and bears the following inscription in his own handwriting:

"4th Quartet (of the most recent) for 2 Violins, Viola and Violoncello by L. v. Beethoven.

NB. Cribbed from here, there and everywhere" (a joke which Beethoven explained on August 19th).

[1]) Further, those once owned by Moscheles, which, with other curiosities are to be put up for auction by Leo Liepmannssohn in Berlin on Nov. 17th and 18th 1911.

The title of the work (first edition of the parts) runs as follows:

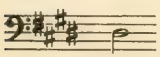
Grand Quatuor En Ut dièce mineur pour deux Violons Alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterheim, Lieutenant-Maréchal de Camp Impérial et Royal d'Autriche. Conseiller aulique actuel de Guerre, Commandeur de l'ordre de Leopold d'Autriche. Chevalier de l'ordre militaire de Marie Thérèse et de l'ordre Impériale de Wladimir de Russie de la 3me Classe. Grand-Croix de l'ordre Royal de Sardaigne de Maurice et Lazare, et de l'ordre Royal militaire de St. George de la Réunion de Sicile, deuxième propriétaire du 8me Regiment d'Infanterie de ligne Impérial et Royal par Louis van Beethoven Oeuvre 131. Propriété des Editeurs. Mayence chez les fils de B. Schott à Paris, rue de Bourbon No. 17, à Anvers, chez A. Schott. (Parts No. 2628, Score No. 2692).

This quartet was intended originally to be dedicated to Joh. Wolfmeier, to whom, however op. 135 was finally inscribed.

Various Readings.

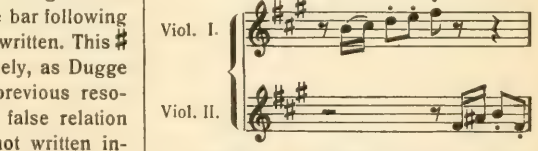
Although, among the divers editions of this quartet, the number of variant readings is not very great, they are, nevertheless, of some importance by virtue of the fact that, almost in every case, one reading is as good as another. The following instances may be provisionally cited:

I. In the 24th bar of the first movement (Sc. p. 1, Syst. III, bar 8) in *all* editions of the Score (except that of Holle-Liszt), as well as in the original edition of the parts, the D sharp of the Cello is given as D natural, whilst in the bar following D♯ is again explicitly written. This ♯ proves fairly conclusively, as Dugge points out, that the previous resolution, in spite of the false relation with the Viola, was not written inadvertently. — In the Breitkopf & Härtel edition of the *parts* (E. Röntgen) as well as in Joachim-Moser

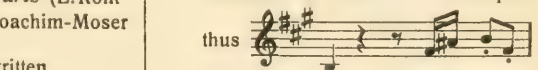
 is written.

II. In the Holle-Liszt edition, the older publication of Peters (not in Joachim-Moser), as well as in the "critical" Complete Edition of Breitkopf & Härtel 29 bars later (Sc. 2, III, 5) the 3rd crotchet of the first violin part is resolved on E♮. As in the original editions and older issues of the work, E♭ is of course correct, and the *second* half of the note's value must be considered enharmonically as D sharp.

III. More interesting is the fifth bar of No. 3 (Sc. 11, IV, 1). Whilst the first print (Score and Parts), as well as the London edition give

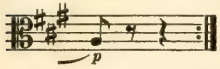


Heckel, with clearly visible traces of emendation writes the 2nd Violin part thus

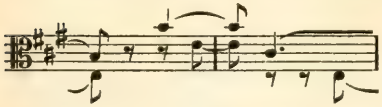


which mode of notation is accepted by the later editions, including Holle-Liszt and Joachim-Moser.

IV. Two bars before the Adagio, ma non troppo e semplice (Sc. 20, III, 7), the Viola part must naturally be written as in the present score, following Dugge's proposal, with which the Joachim-Moser edition agrees; other readings give the bar thus:



The change in the Viola part undertaken by the Breitkopf & Härtel edition of the parts (E. Röntgen) 13 bars earlier, to make the reading thus

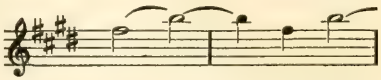


seemed to Dugge a matter open to dispute.

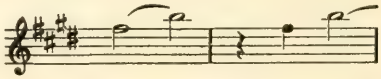
V. The Mannheim and London editions in the final bar of the Variations (Sc. 26, I, 6) mark *pizz* for the first violin, besides the other instruments; this is possible, but from the published sketches may be considered as improbable.

VI. An "emendation" no less peculiar than the one pointed out in section III is the similar insertion of a note in the Presto, which apparently originated in the "critical" edition.

This occurs in bar 25 of the Presto and its repetitions (Sc. 26, IV, 6—31, I, 3—35, I, 10 etc.), which in the earlier edition of Peters, (but not in Joachim-Moser) and that of Breitkopf & Härtel (also the edition of the parts) stands thus



although, even if not in the original editions and the reprints from them, the passage must nevertheless read as follows



A glance at the score is sufficient to demonstrate the absurdity of the first rendering.

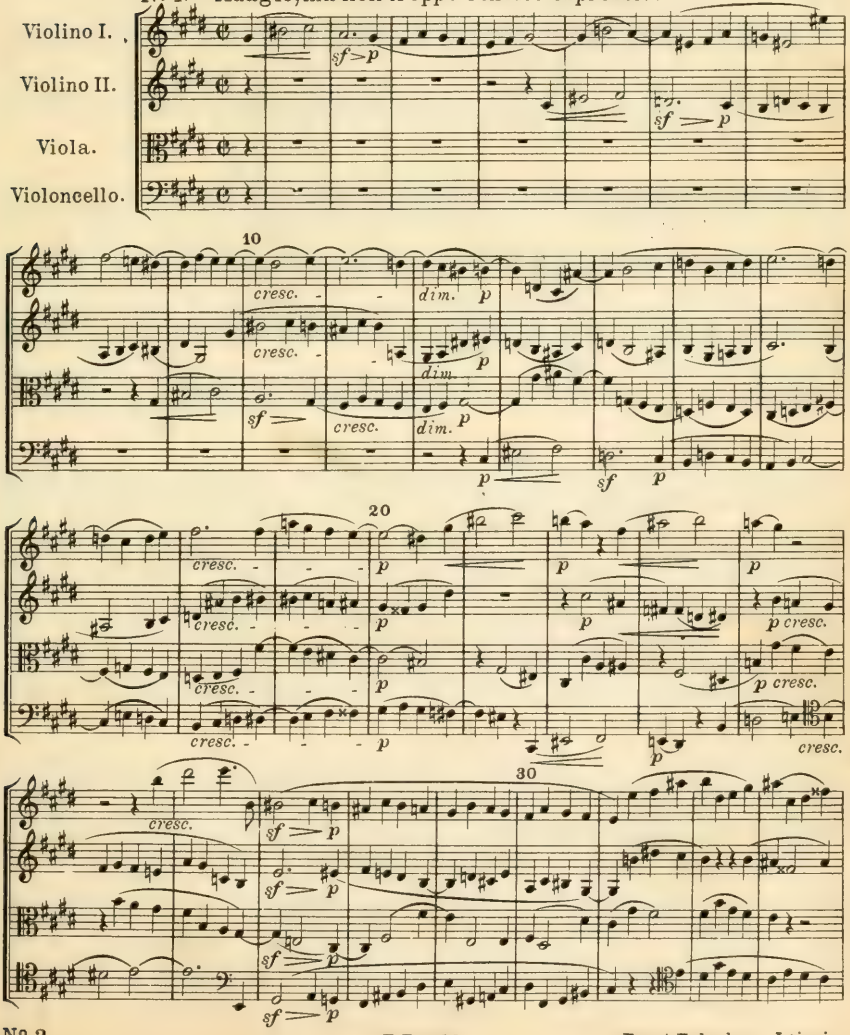
April 1911

Wilh. Altmann

Quartett

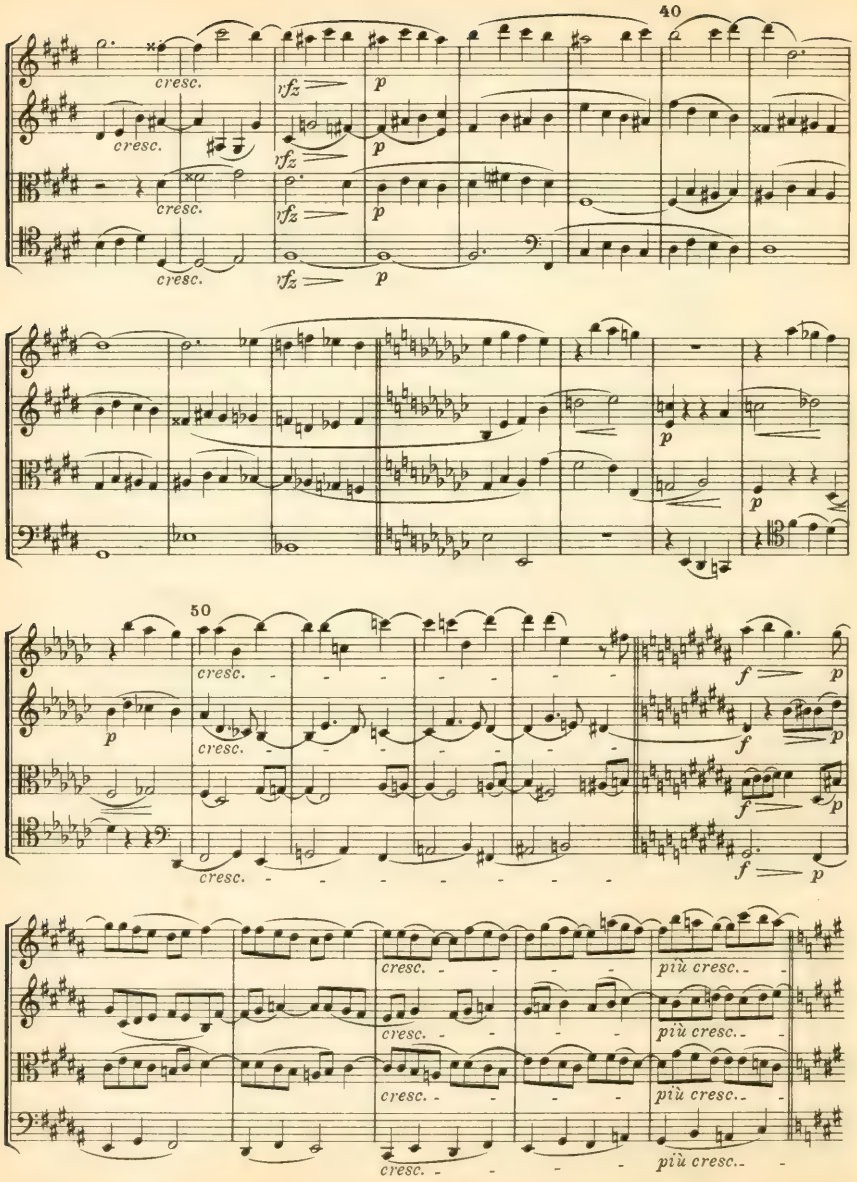
L. van Beethoven, Op. 131.
1770-1827.

Nº 1. Adagio, ma non troppo e molto espressivo.



E. E. 1102

Ernst Eulenburg, Leipzig.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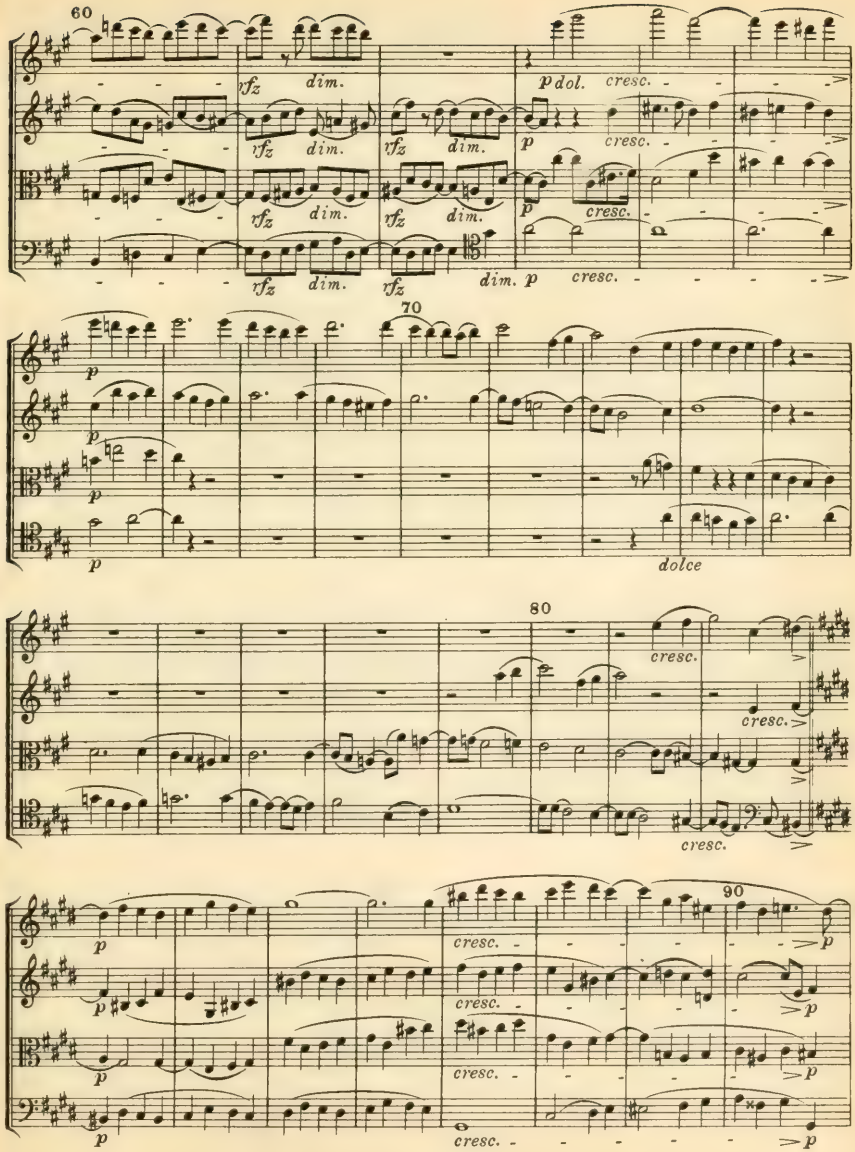
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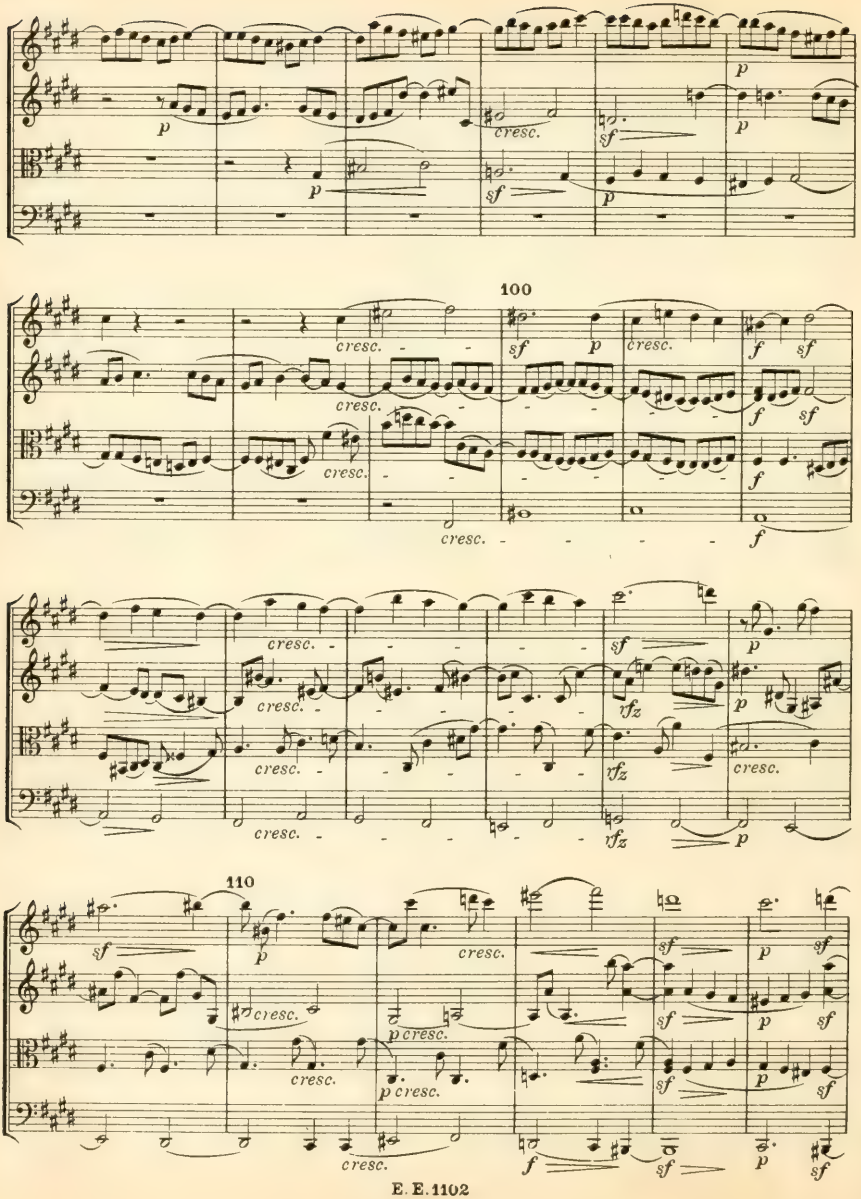
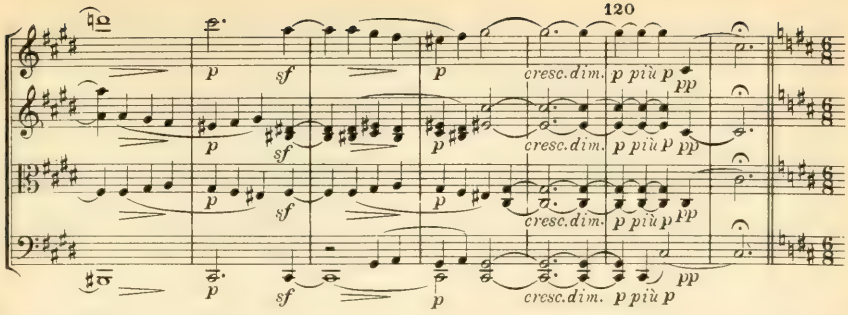
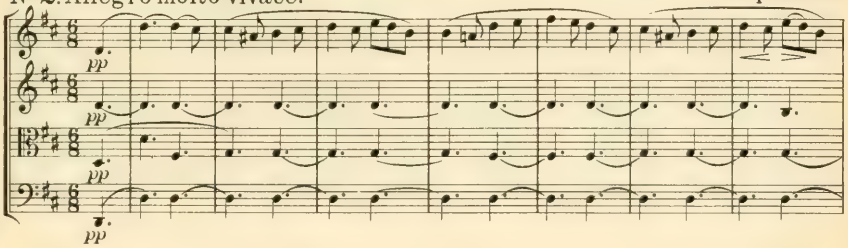
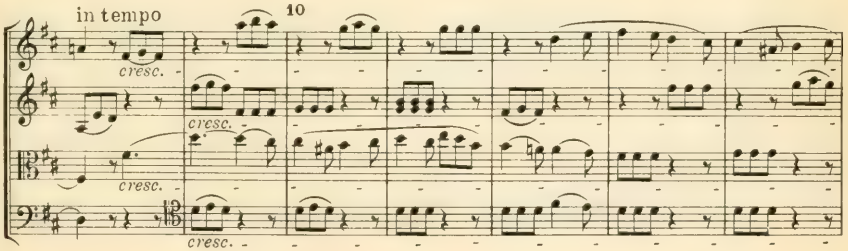

100
110

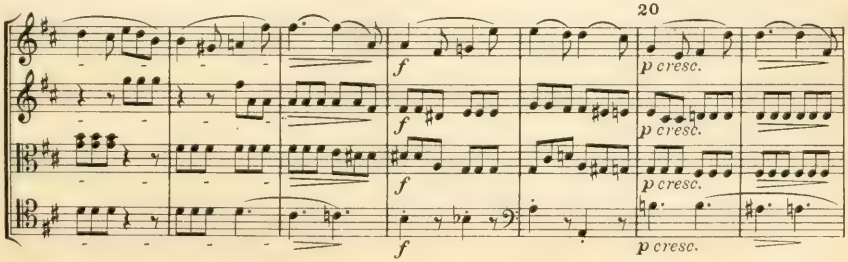


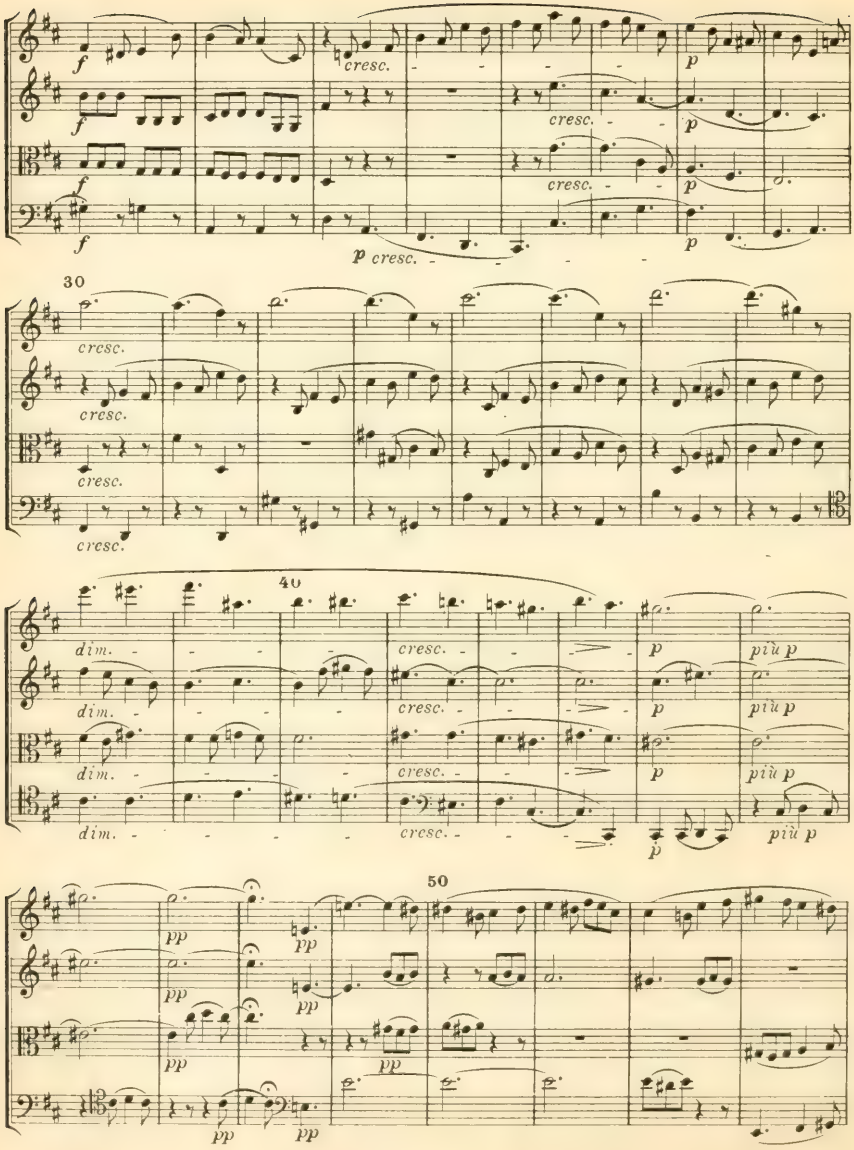
No 2. Allegro molto vivace.

un poco rit.





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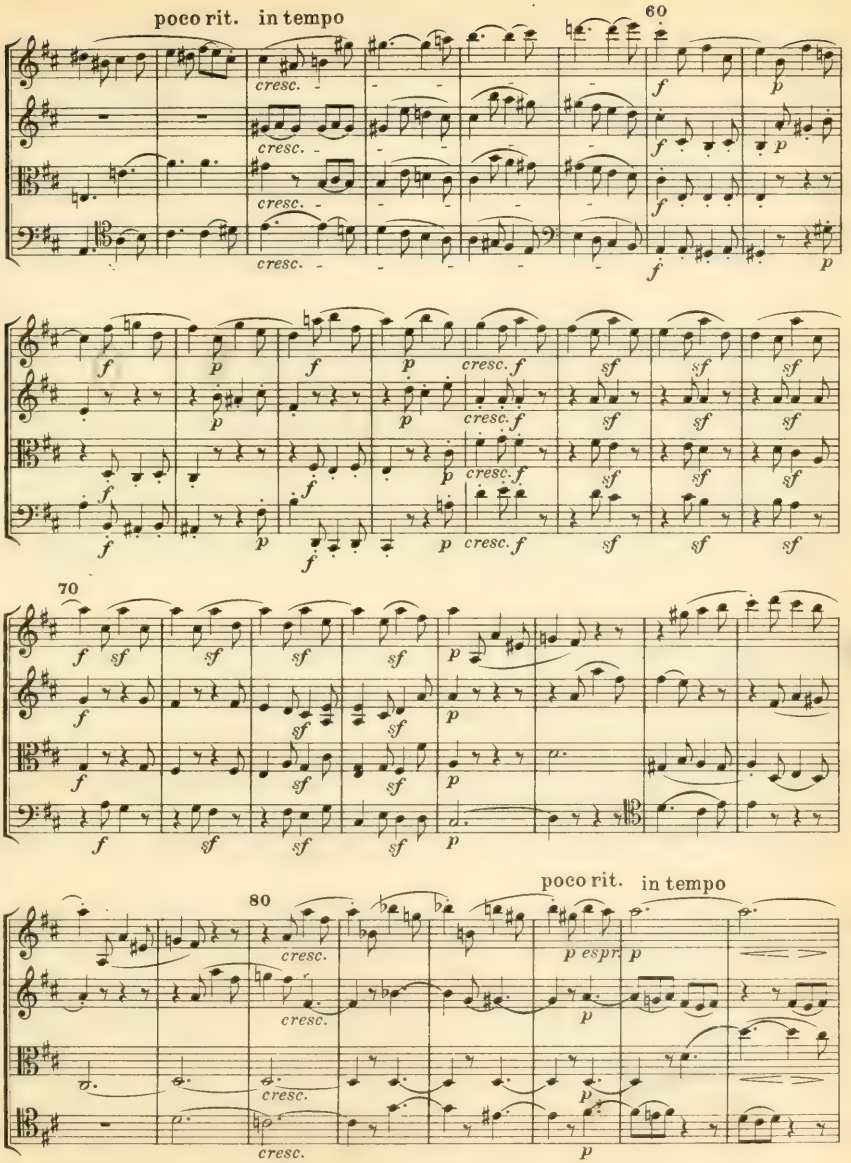
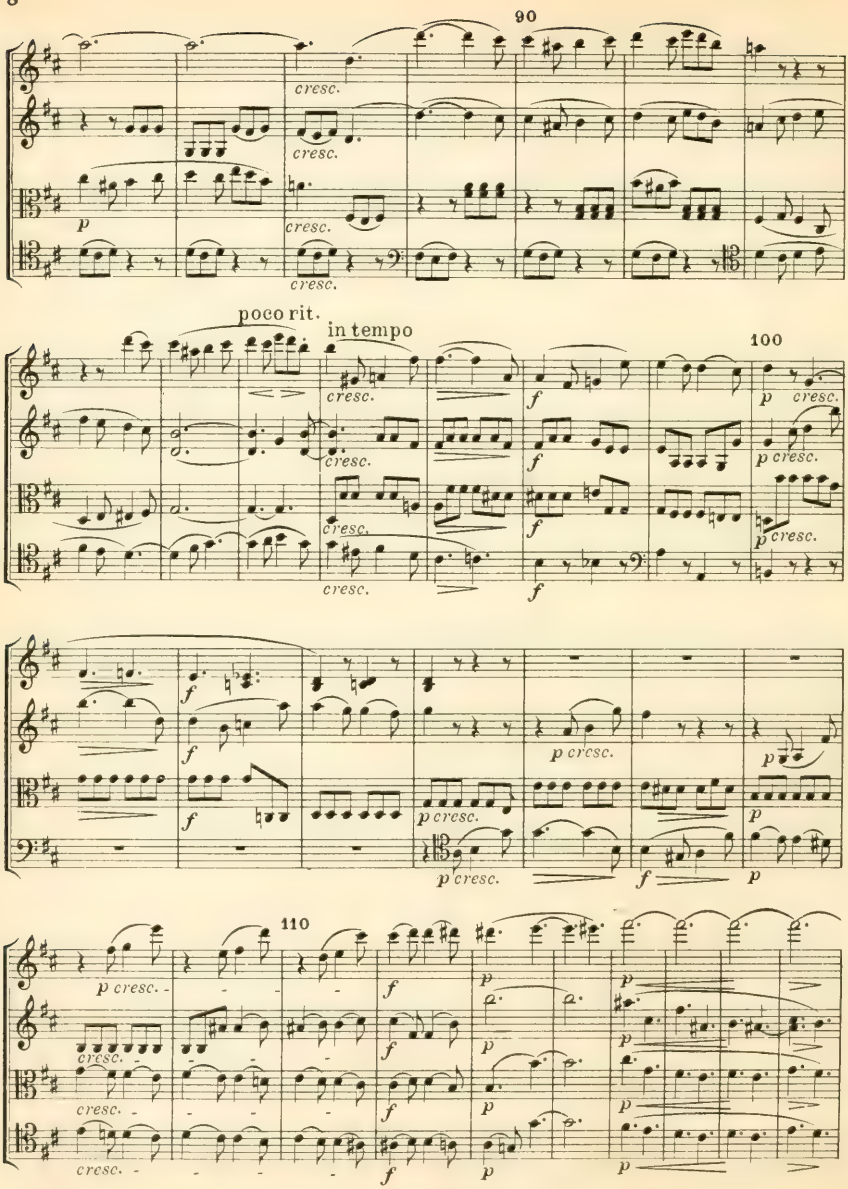
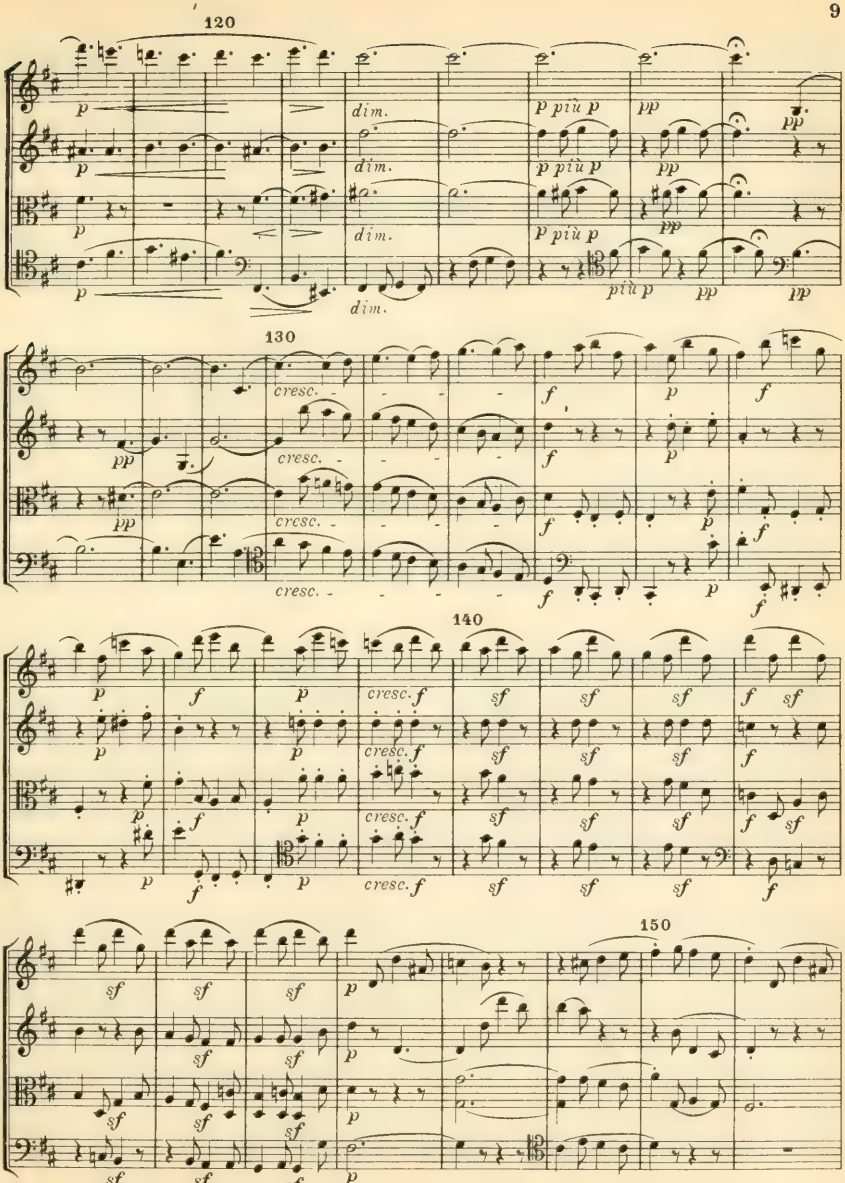
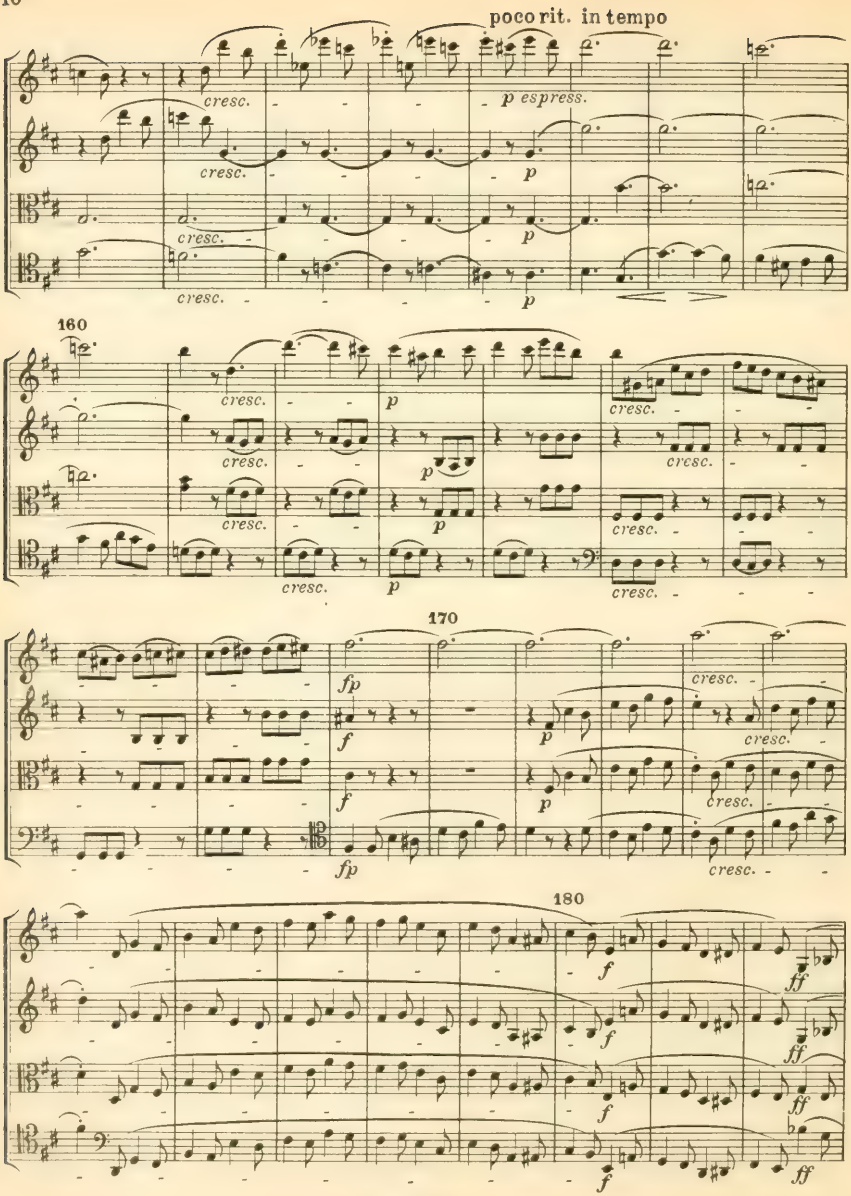
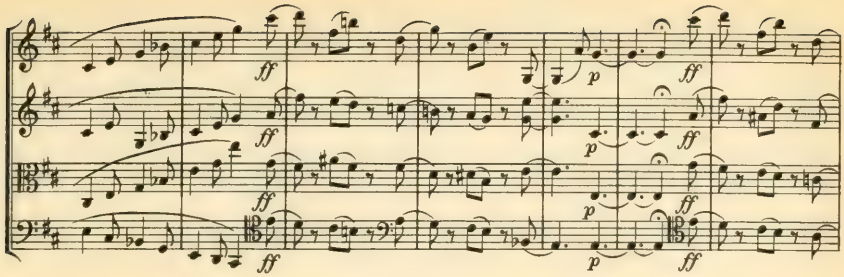
più p
pp

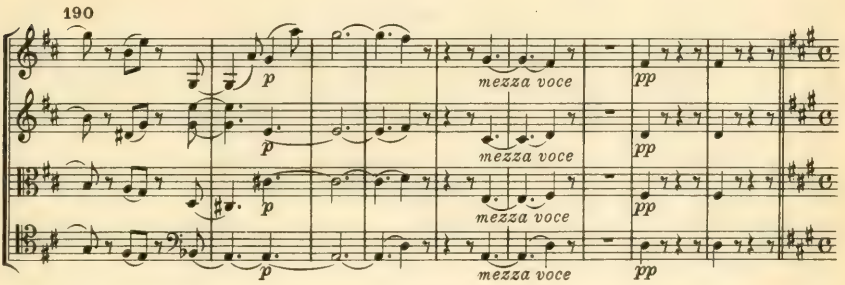

poco rit.
in tempo
60
cresc.
f
p
cresc. f
sf
70
80
poco rit.
in tempo
p espr.


90
cresc.
cresc.
p
cresc.
cresc.
poco rit.
in tempo
100
cresc.
f
p cresc.
cresc.
f
p cresc.
cresc.
f
p cresc.
cresc.
f
f
p cresc.
f
p cresc.
p
p cresc.
f
p
110
p cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
p
p

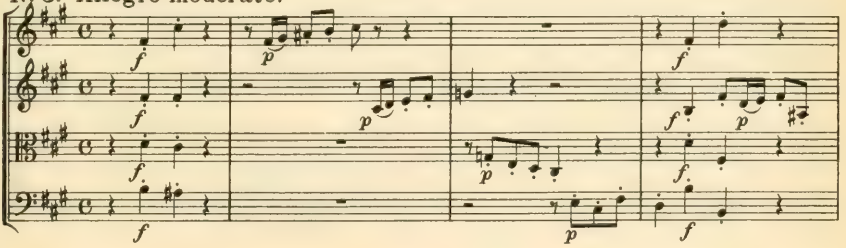

120
dim.
p piu p
pp
130
cresc.
f
140
cresc.f
sf
150

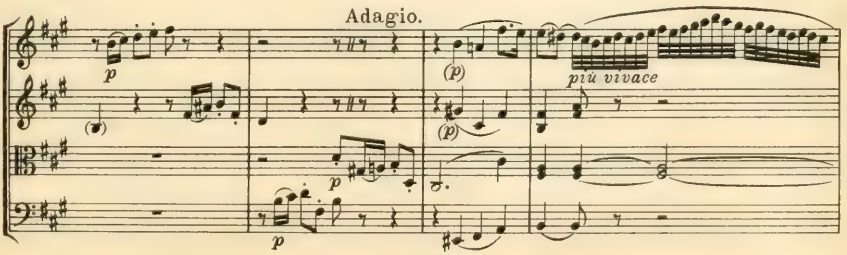

poco rit. in tempo
cresc.
p espress.
p
160
fp
f
ff
180

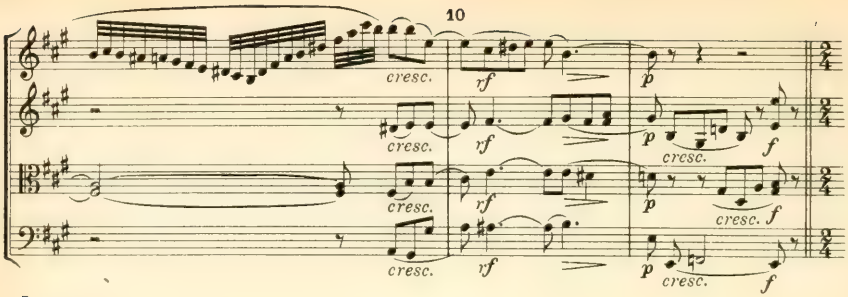




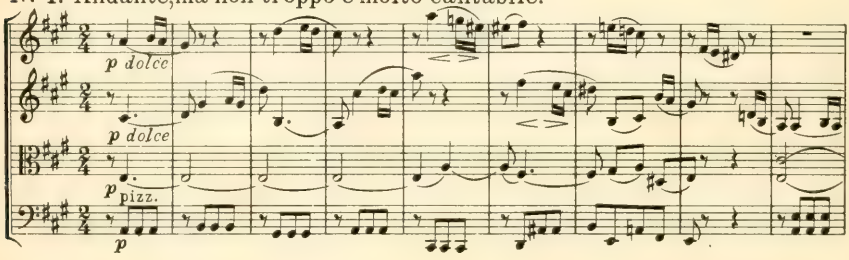
№ 3. Allegro moderato.

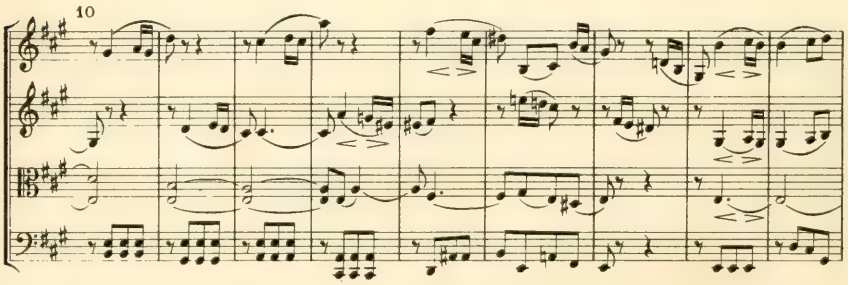


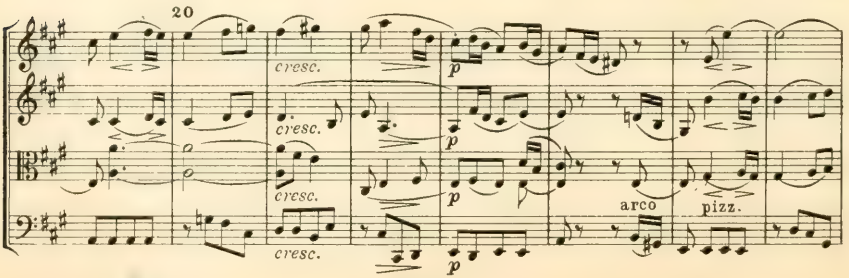


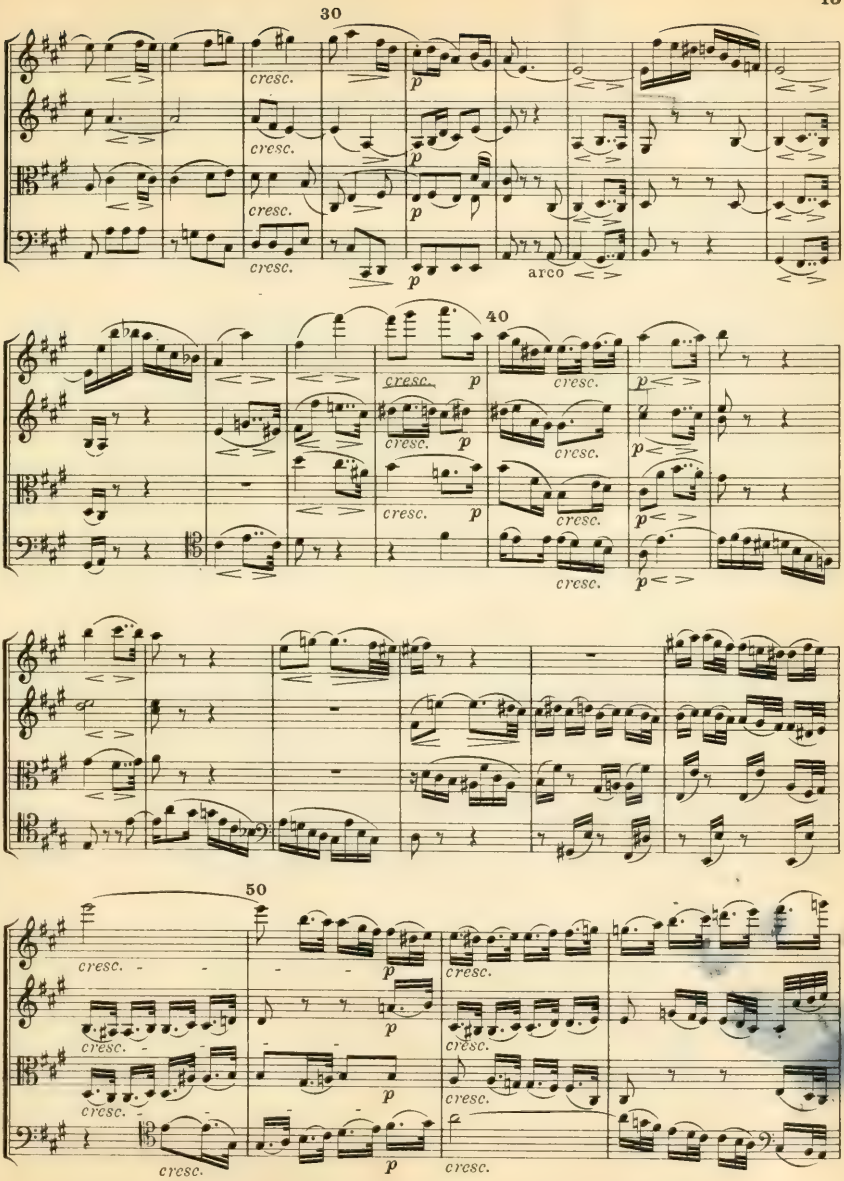


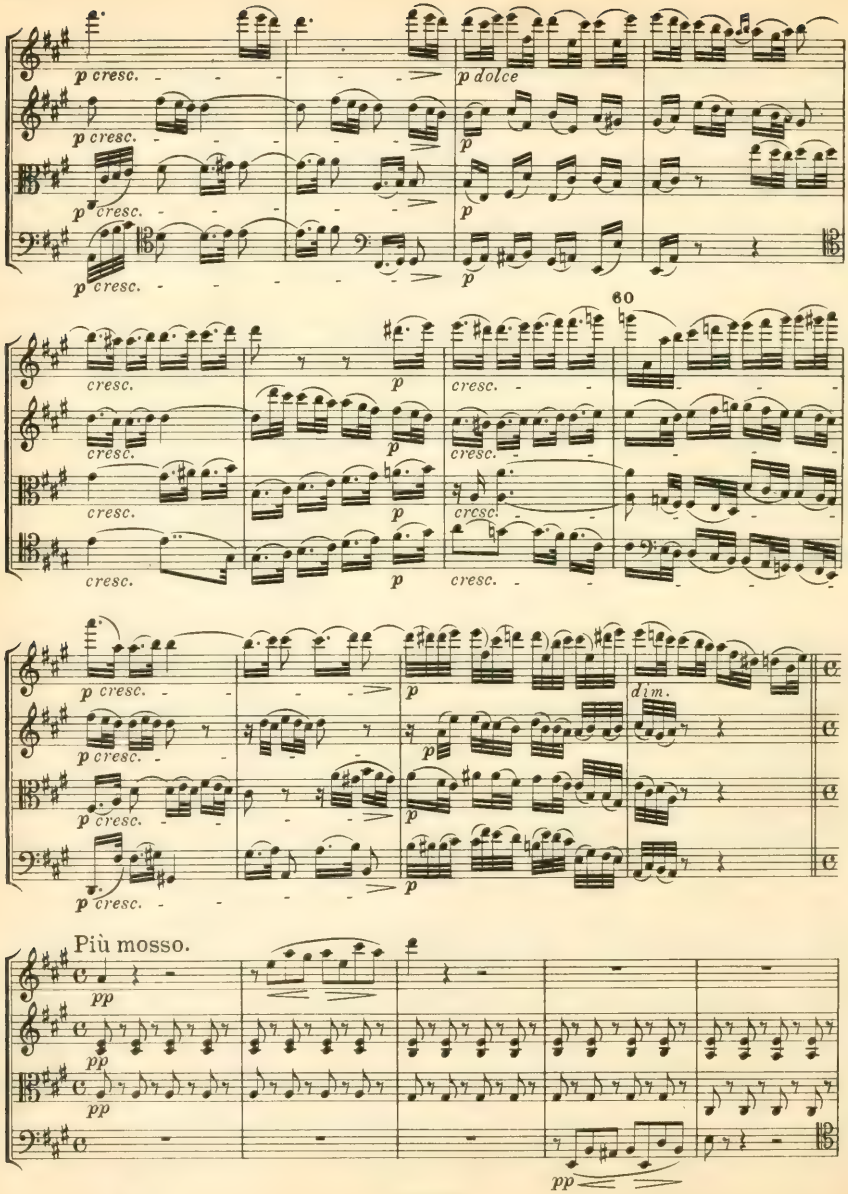
№ 4. Andante, ma non troppo e molto cantabile.

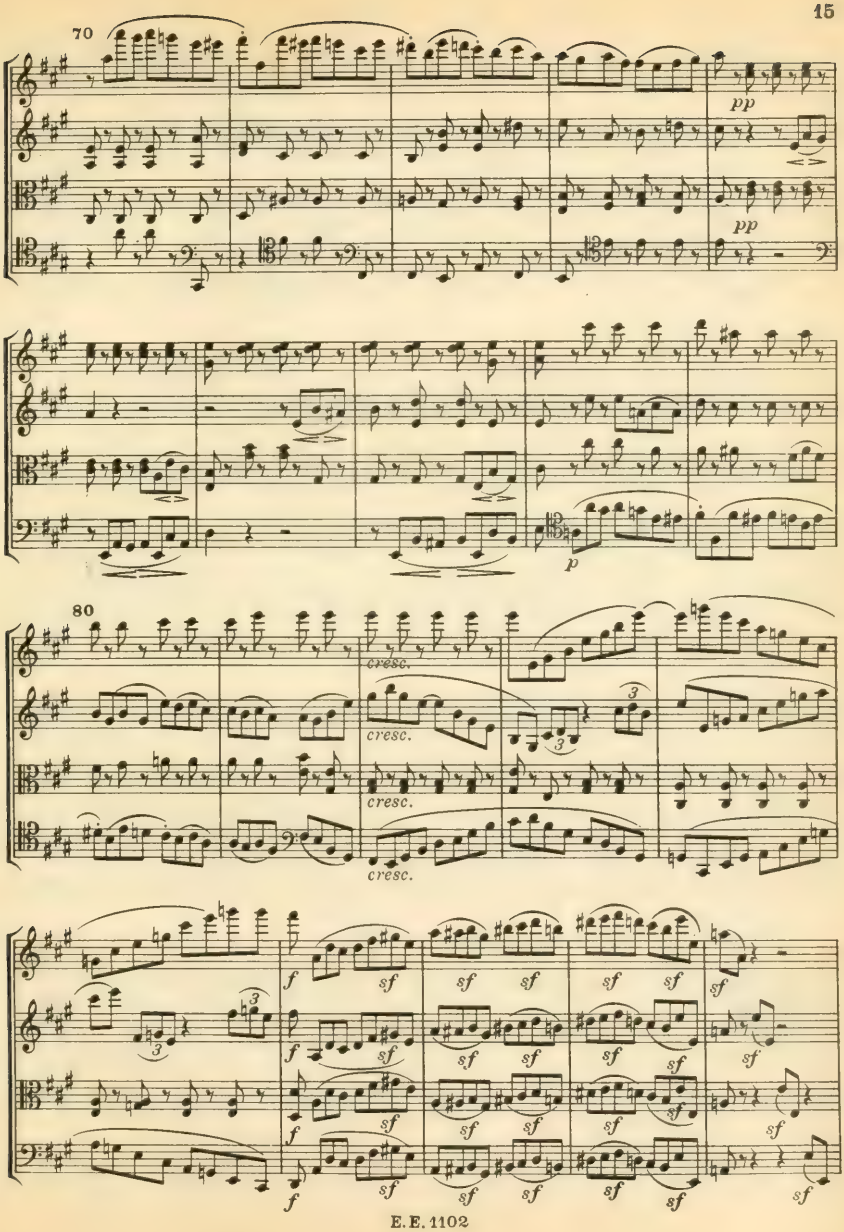


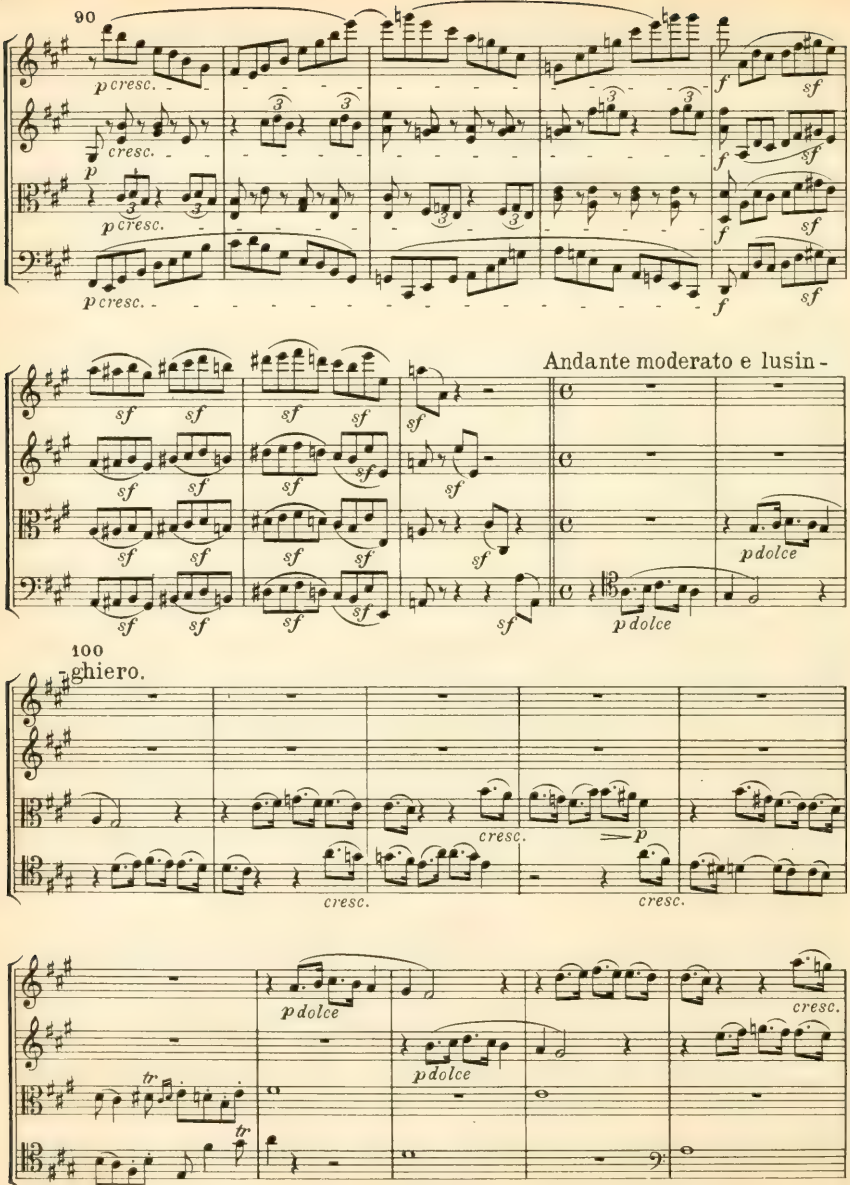


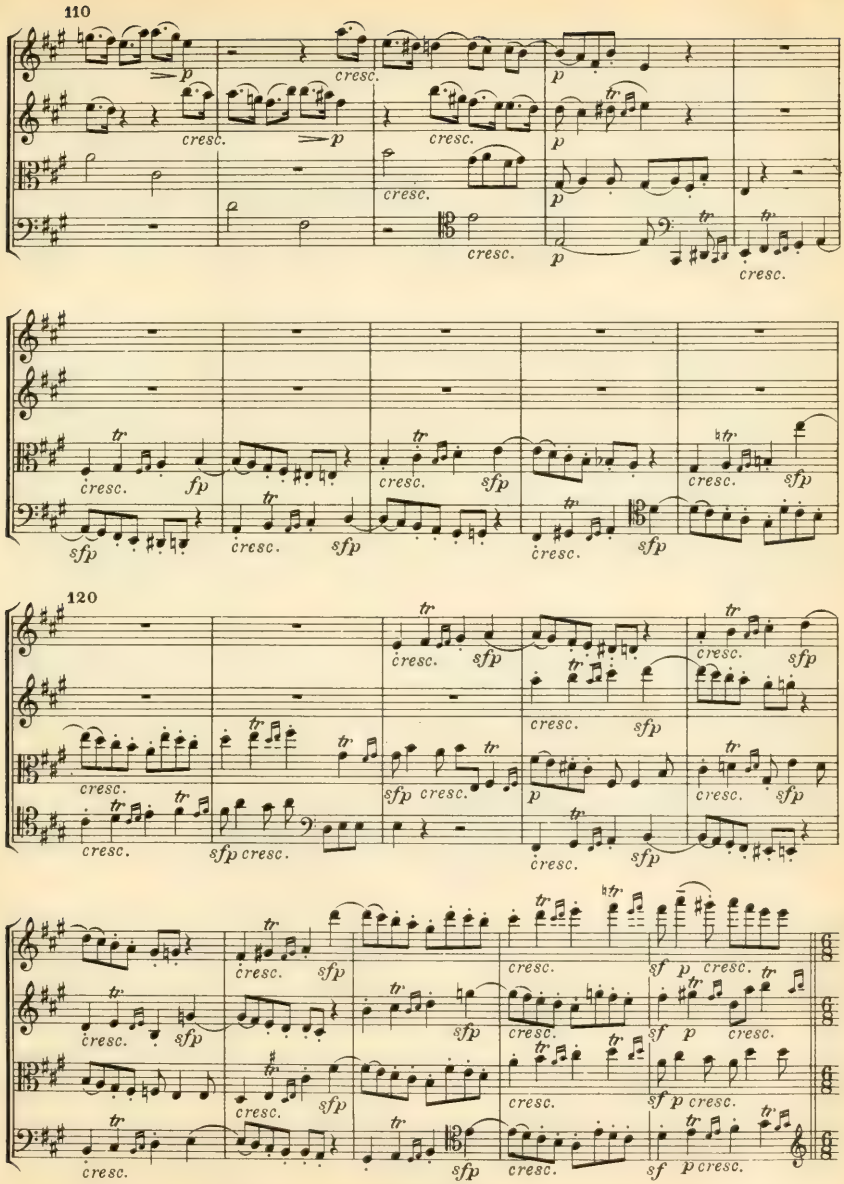


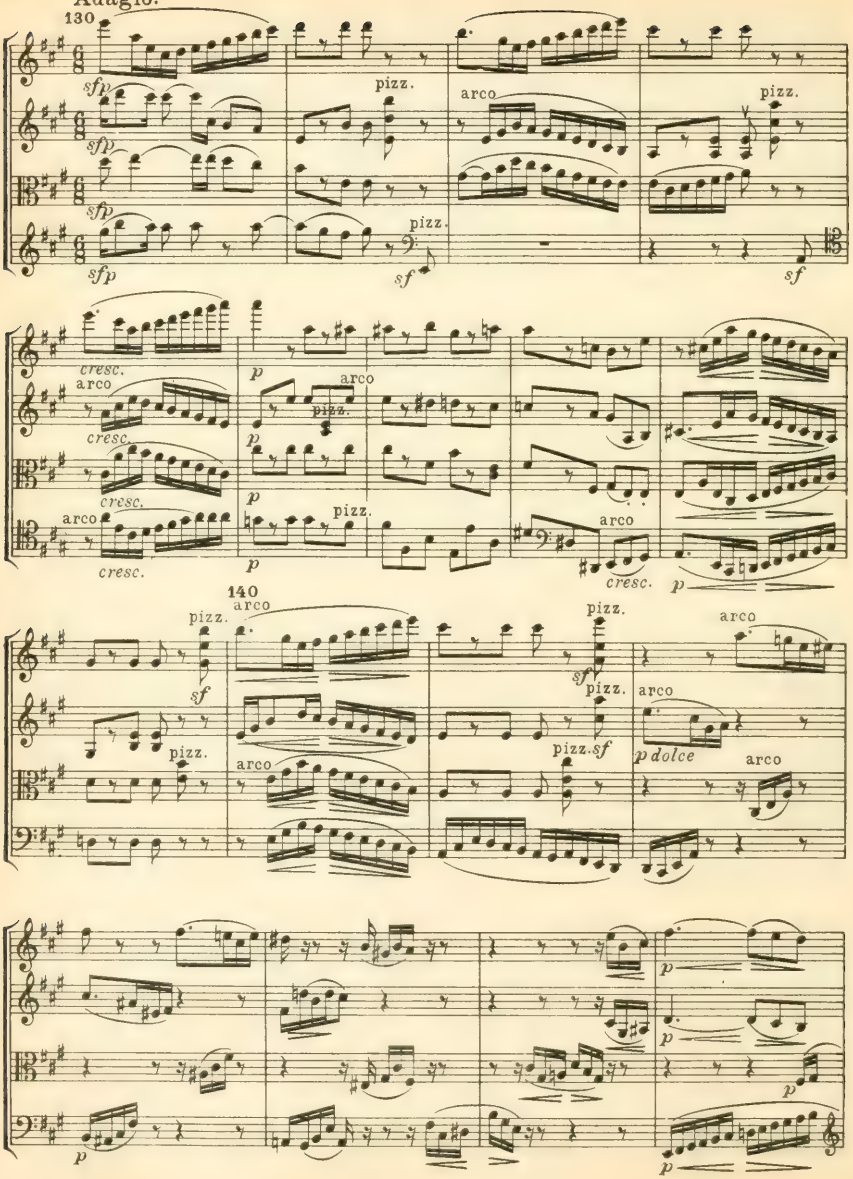

30
cresc.
p
arco
40
50

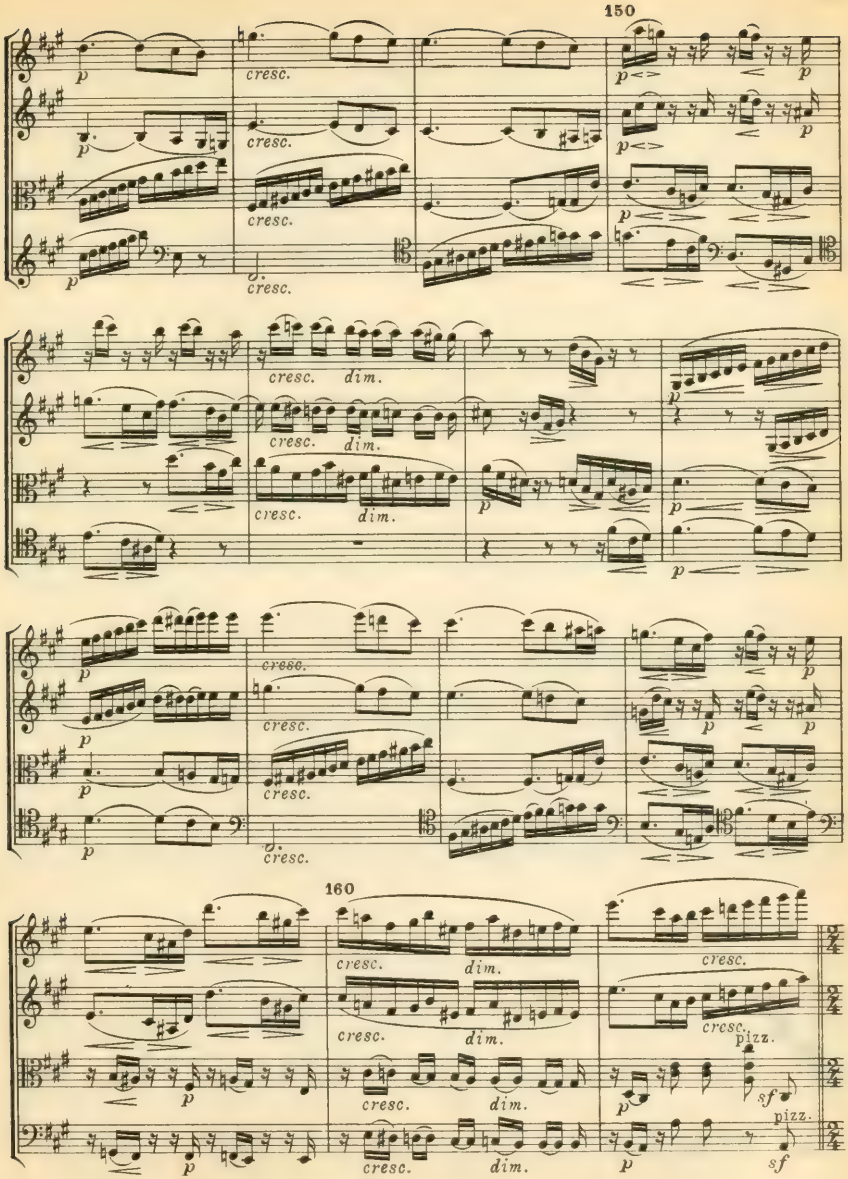

p cresc.
p dolce
60
cresc.
dim.
Più mosso.
pp


70
pp
pp
p
80
cresc.
cresc.
cresc.
f
sf

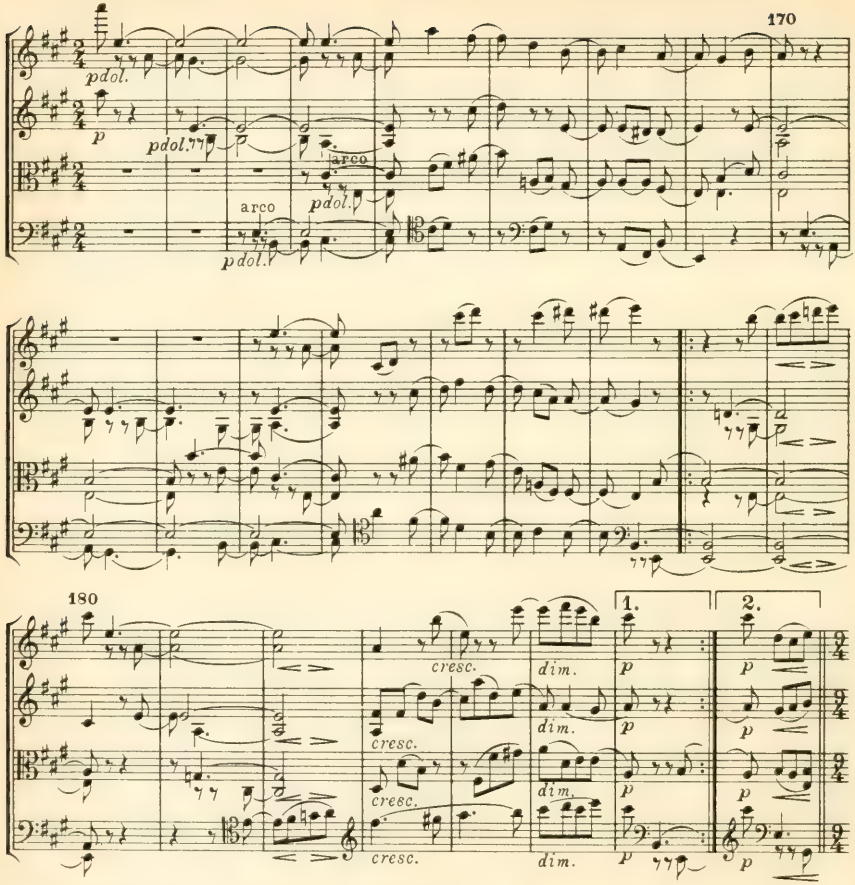

90
p cresc.
f
sf
Andante moderato e lusin-
ghiero.
100
p dolce
cresc.
tr
E. E. 1102

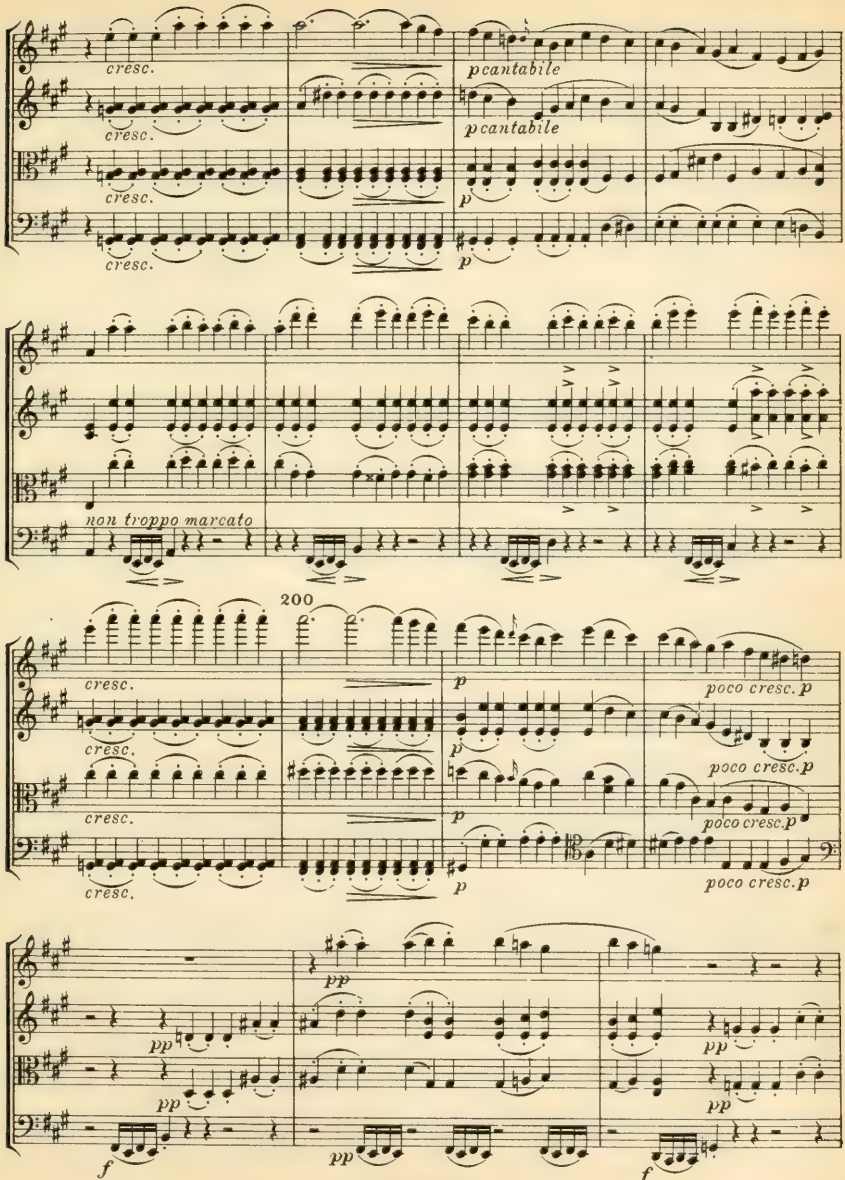

110
120

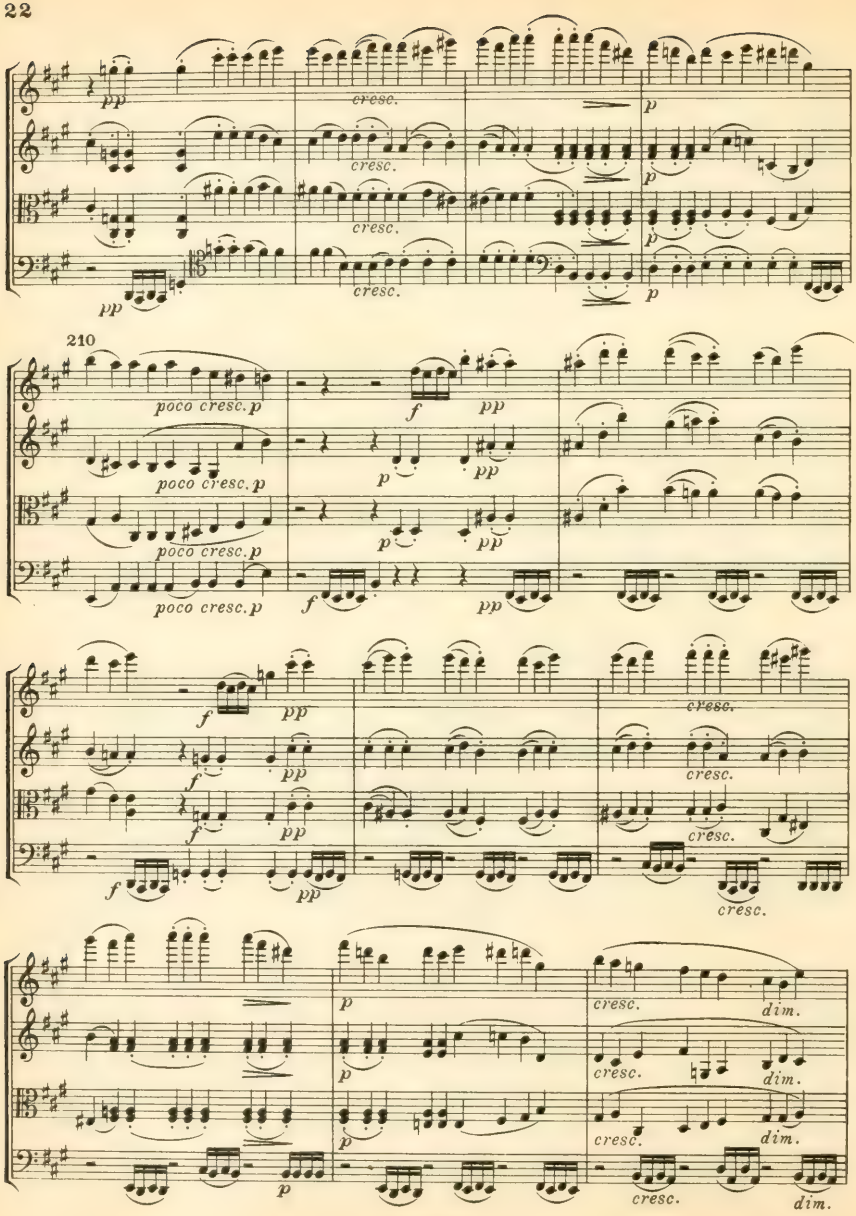

Adagio.
130
sfp
pizz.
arco
sf
cresc.
p
140
dolce

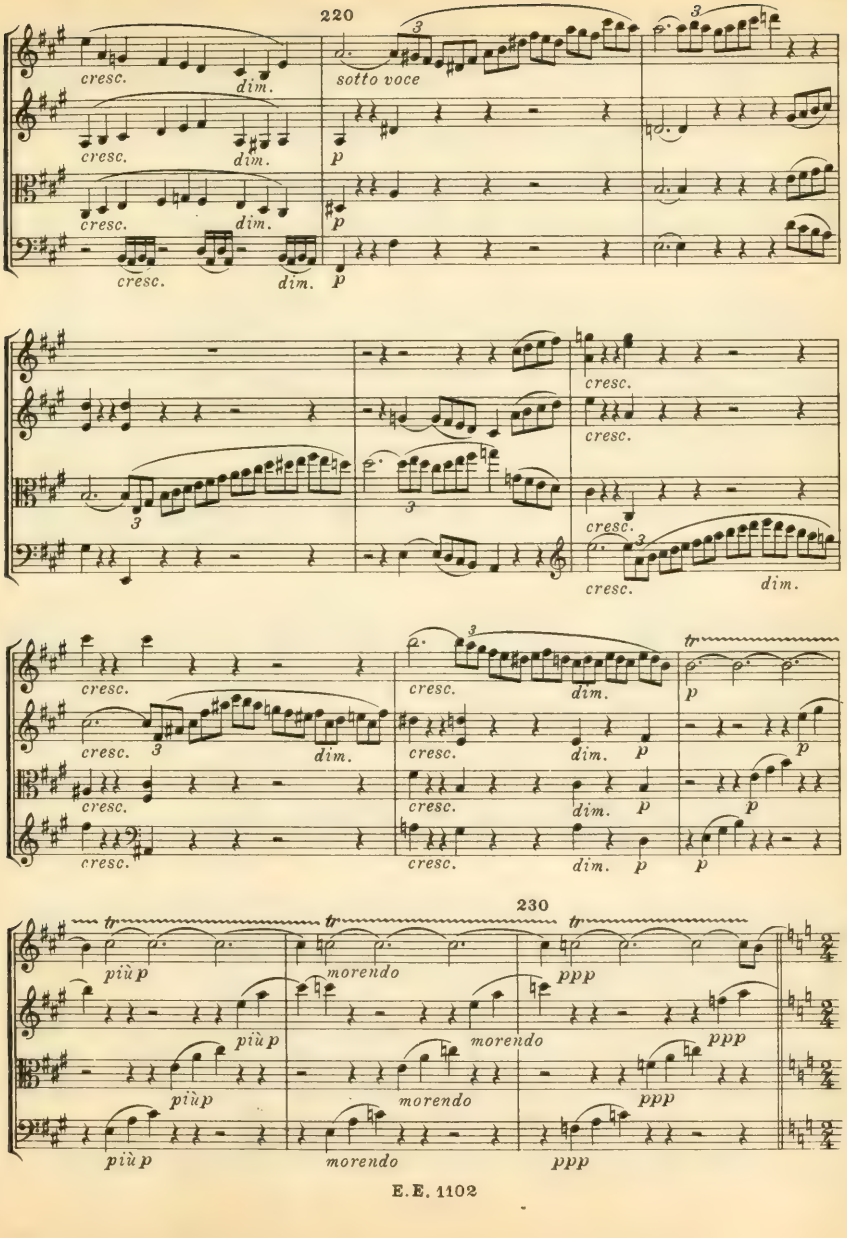

150
160
cresc.
dim.
pizz.
sf

Allegretto.


170
pdol.
p
pdol.
arco
arco
pdol.
pdol.
180
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.
1.
2.
p
p
p
p
p
p
Adagio, ma non troppo e semplice.
190
7
sotto voce
sotto voce
sotto voce
sotto voce


cresc.
cresc.
cresc.
cresc.
p cantabile
p cantabile
p
p
non troppo marcato
200
cresc.
cresc.
cresc.
cresc.
p
p
p
p
poco cresc. p
poco cresc. p
poco cresc. p
poco cresc. p
pp
pp
pp
pp
pp
pp
f
f


pp
cresc.
p
210
poco cresc. p
f
pp
dim.

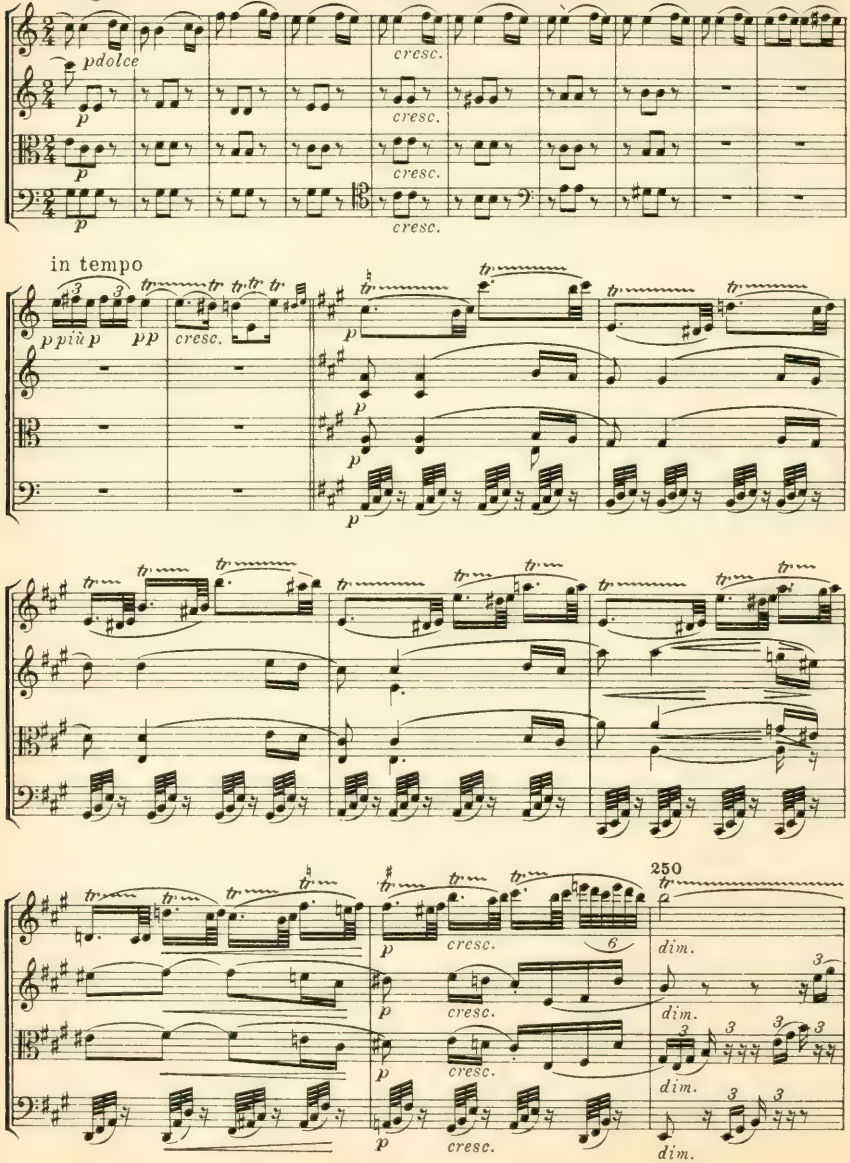

220
cresc.
dim.
sotto voce
p
230
più p
morendo
ppp

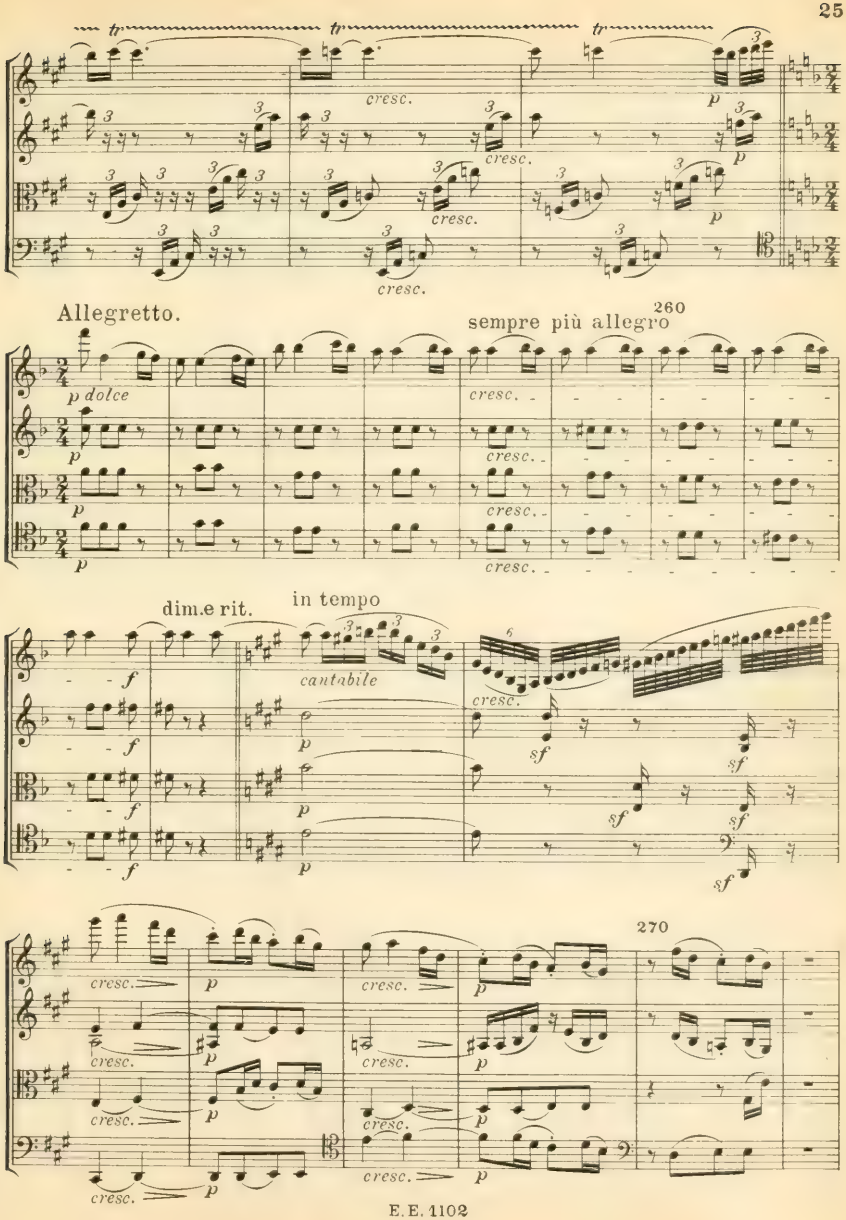
Allegretto.

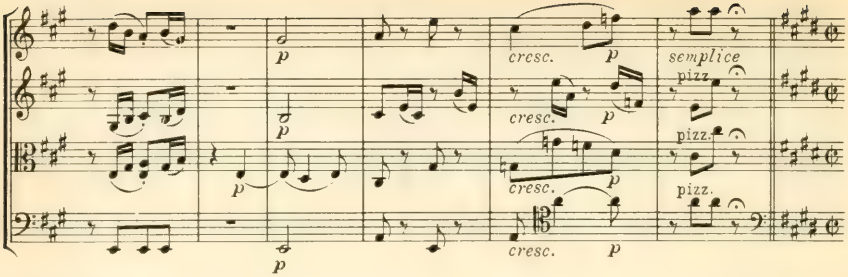
sempre più allegro

240

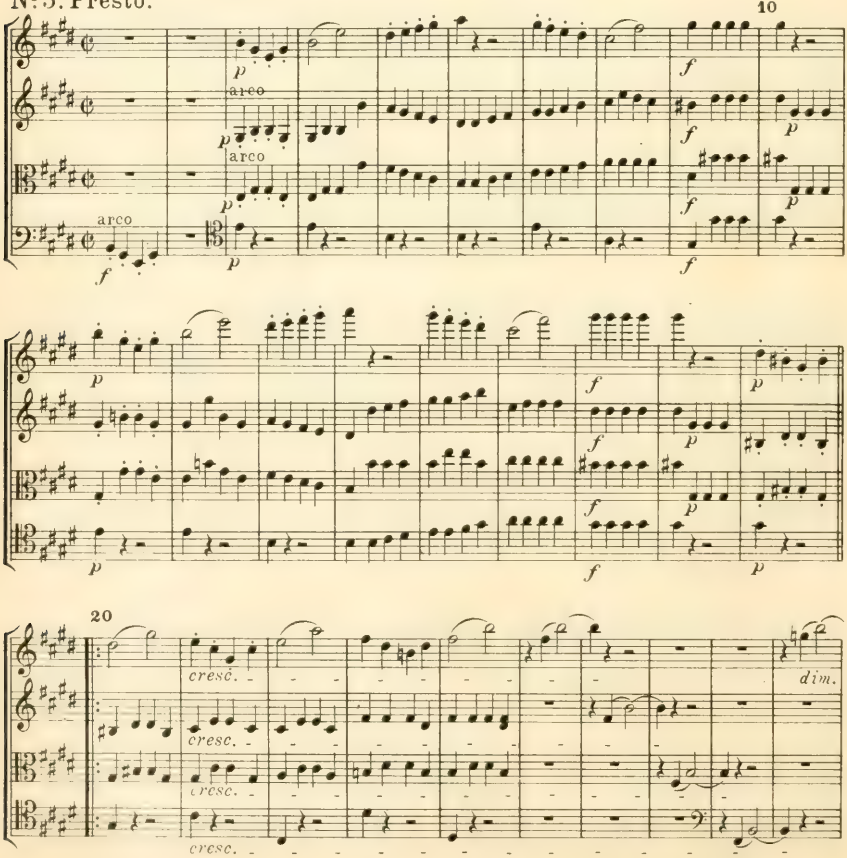
dim. e ritard.

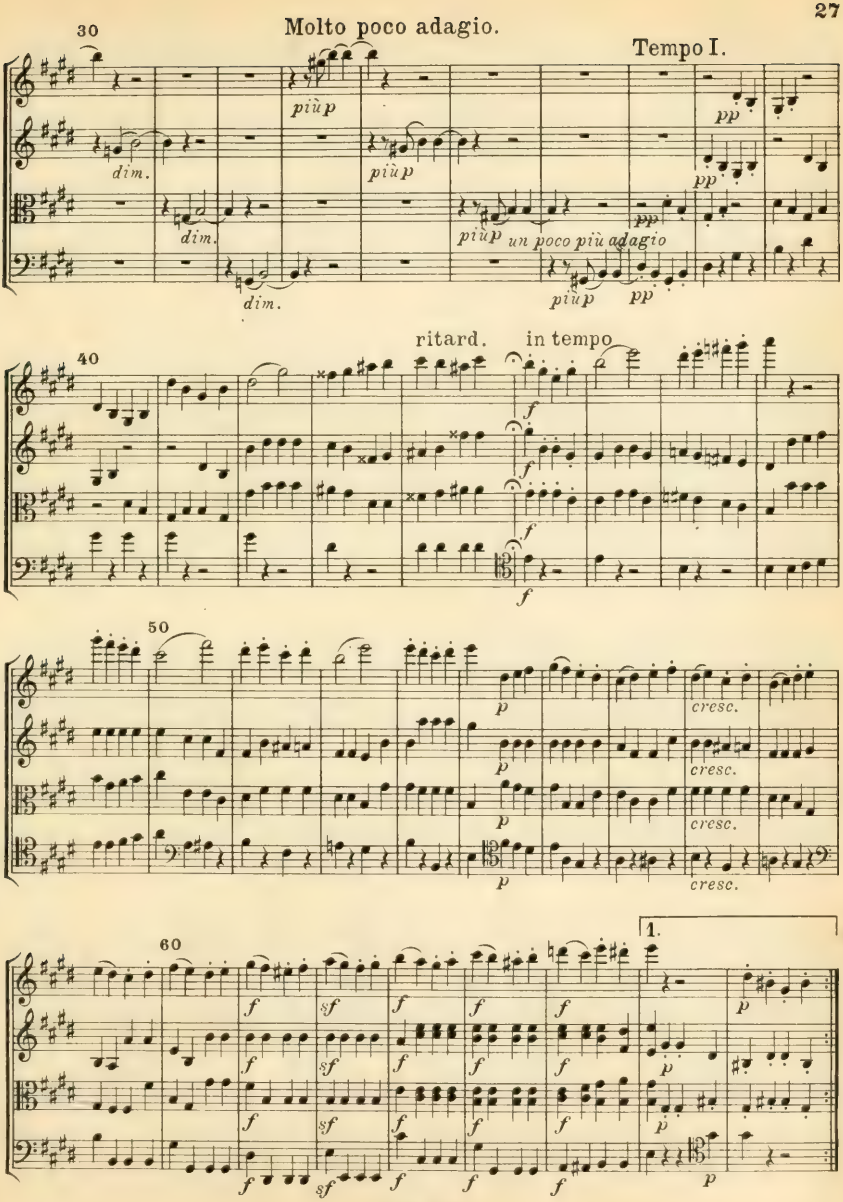


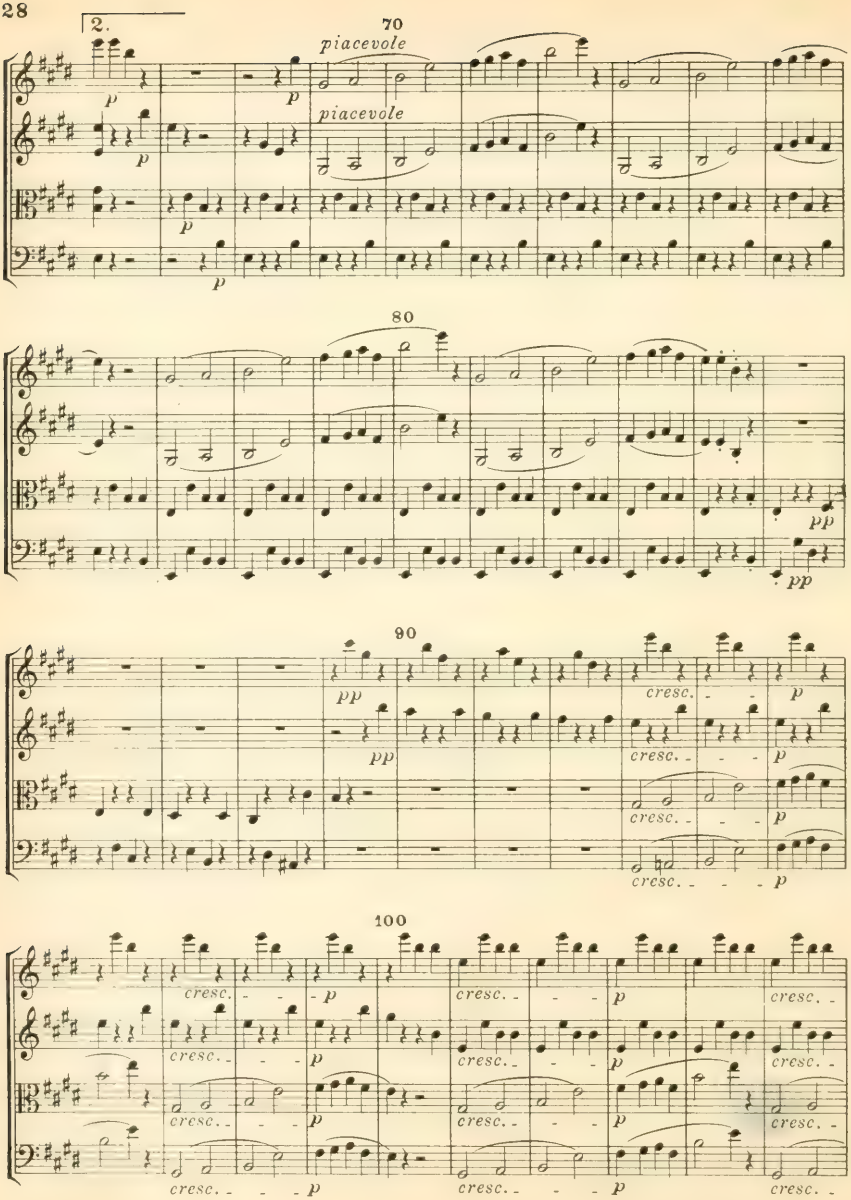

cresc.
Allegretto.
260
sempre più allegro
p dolce
dim.e rit.
in tempo
cantabile
sf
270


cresc.
semplice
pizz.
pizz.
pizz.

No. 5. Presto.

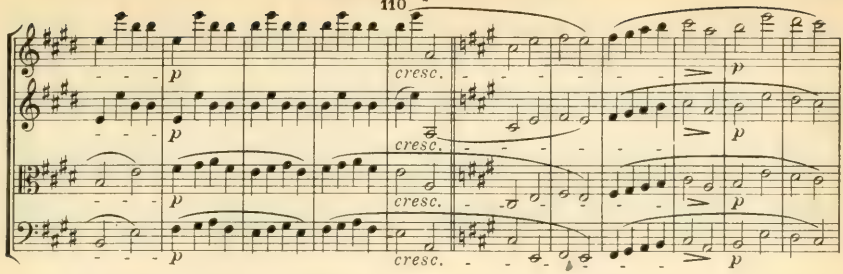

10
arco
arco
arco
20
cresc.
cresc.
cresc.
cresc.
dim.


30
Molto poco adagio.
Tempo I.
più p
dim.
più p
pp
un poco più adagio
40
ritard.
in tempo
50
cresc.
60
1.


2.
70
piacevole
piacevole
80
90
100
cresc.
p
pp

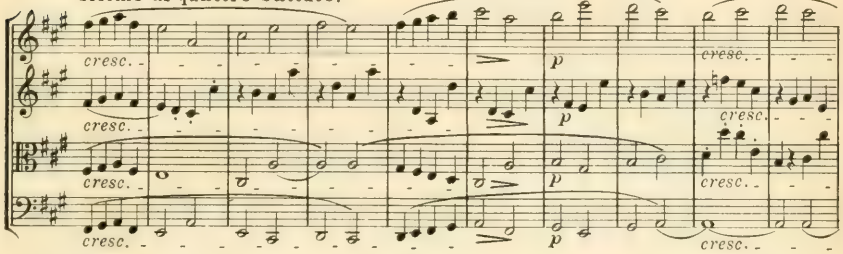
Ritmo di quattro battute.

110

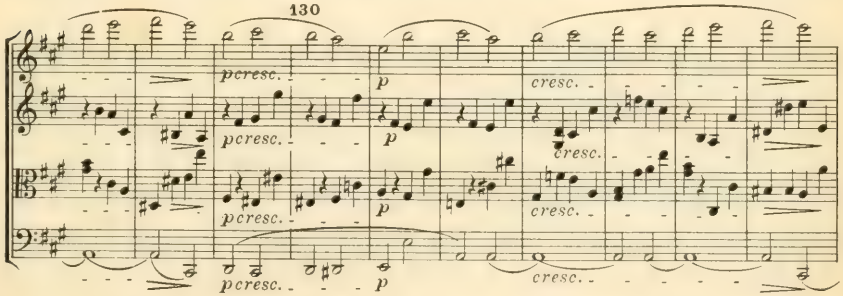


120

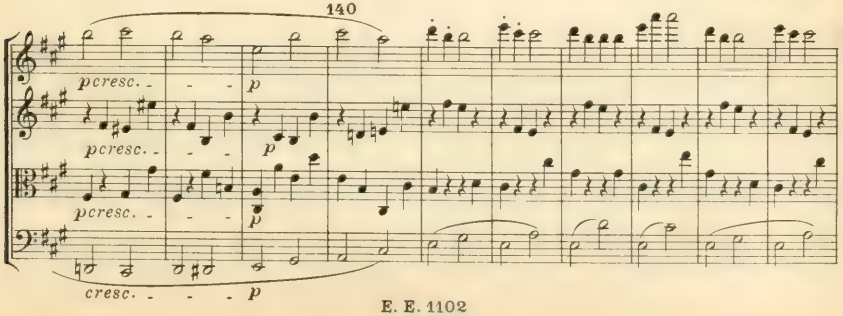
Ritmo di quattro battute.

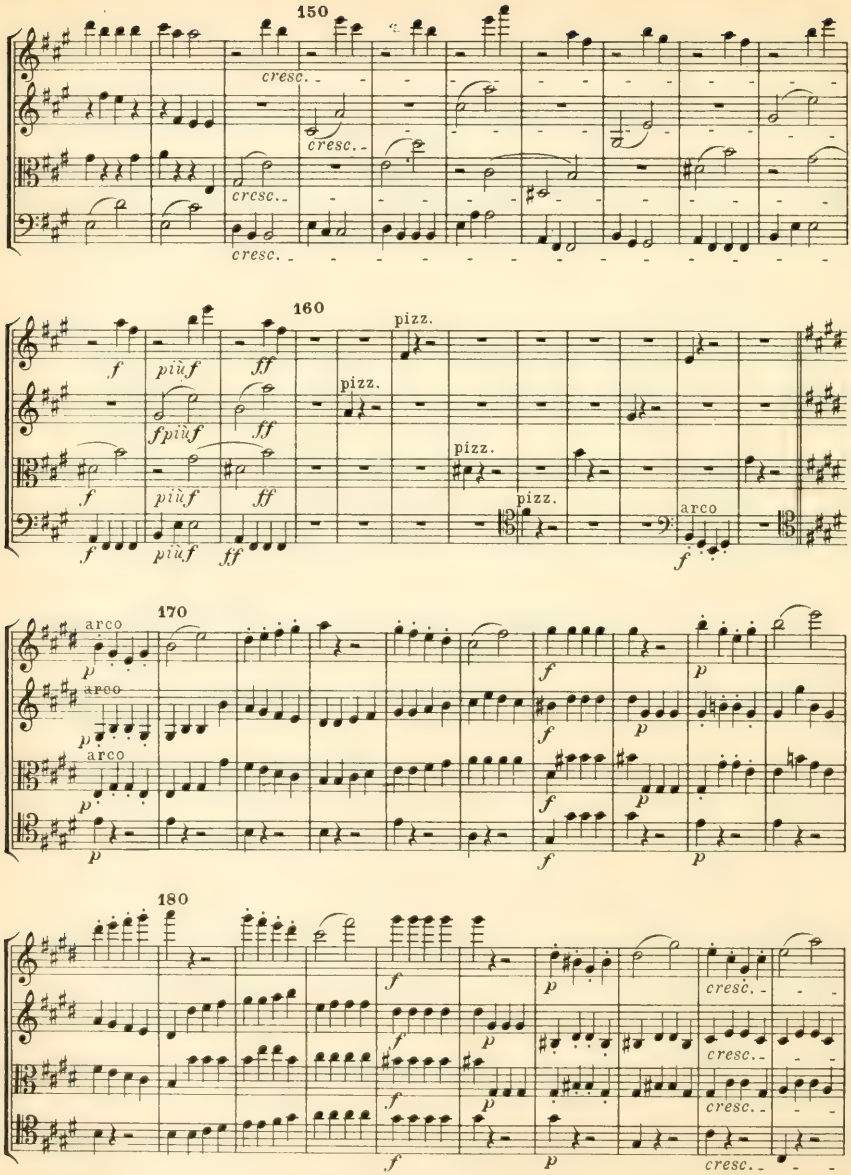


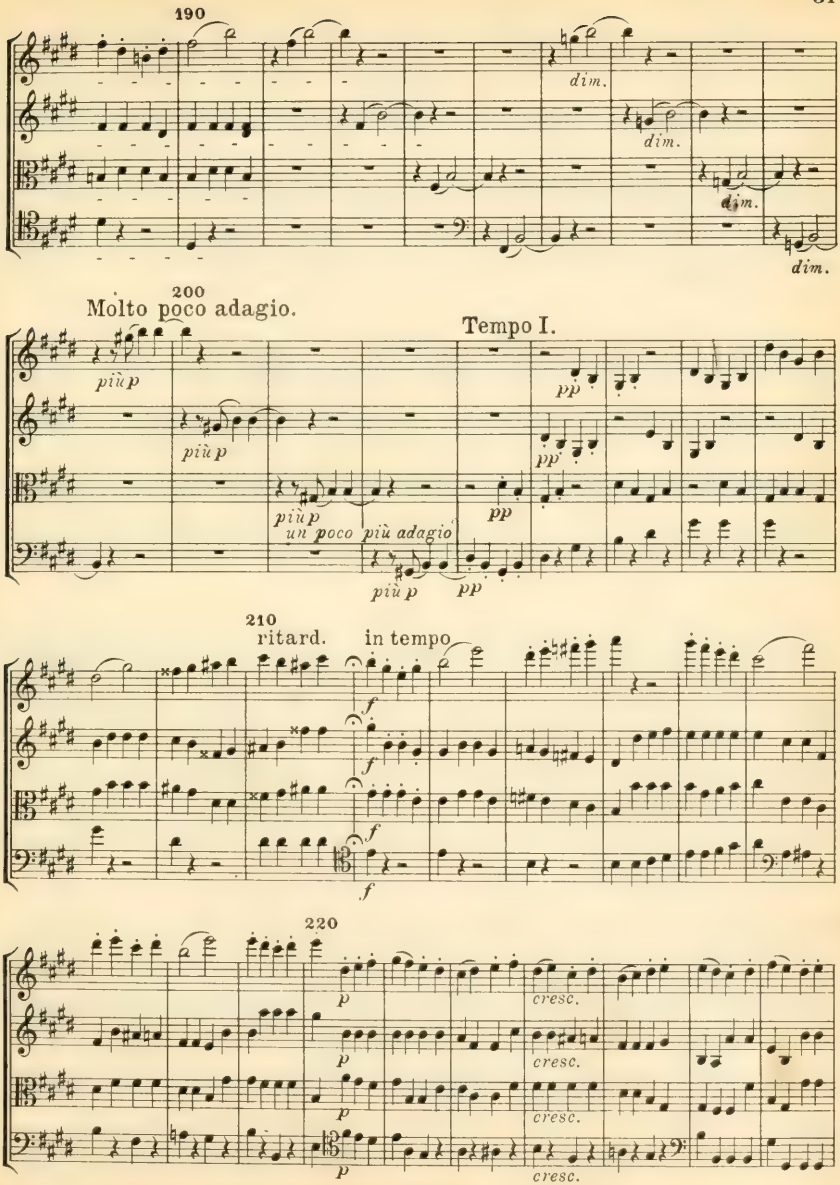
130

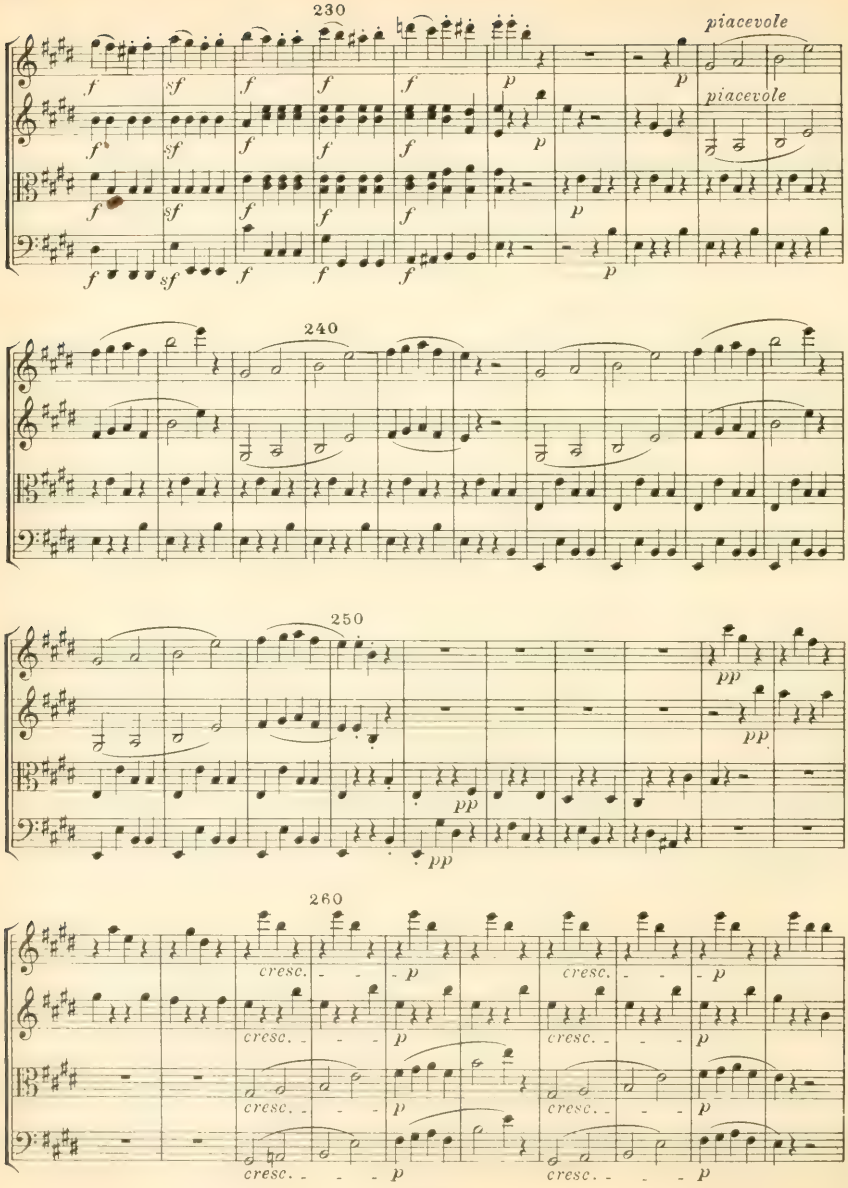


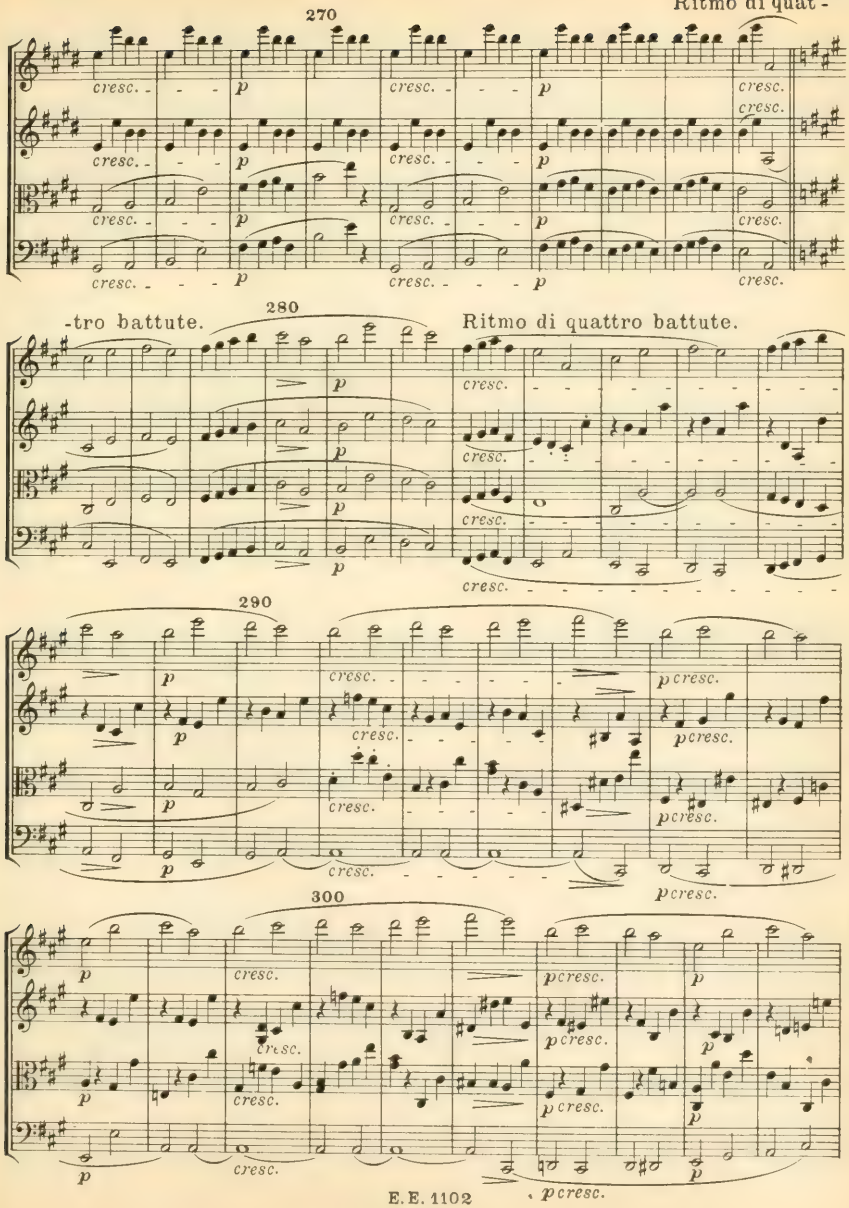
140

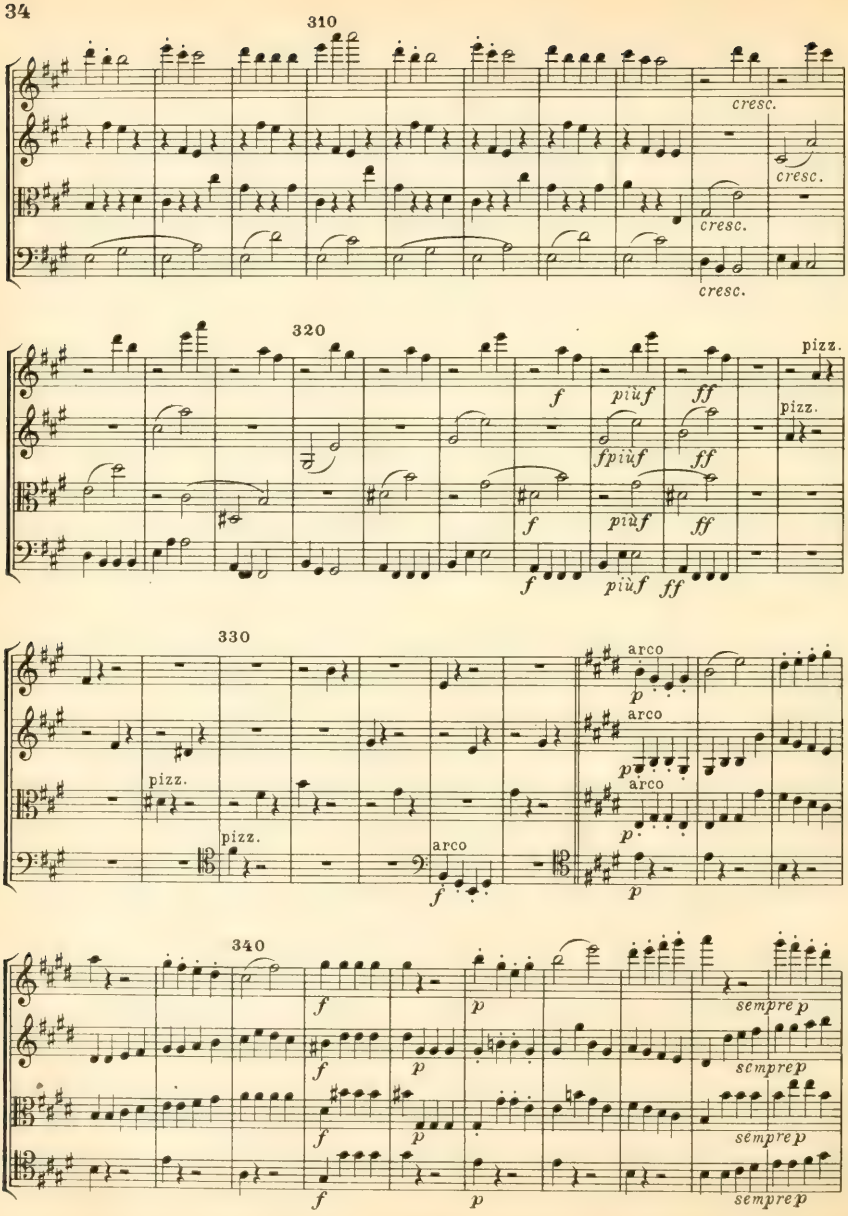


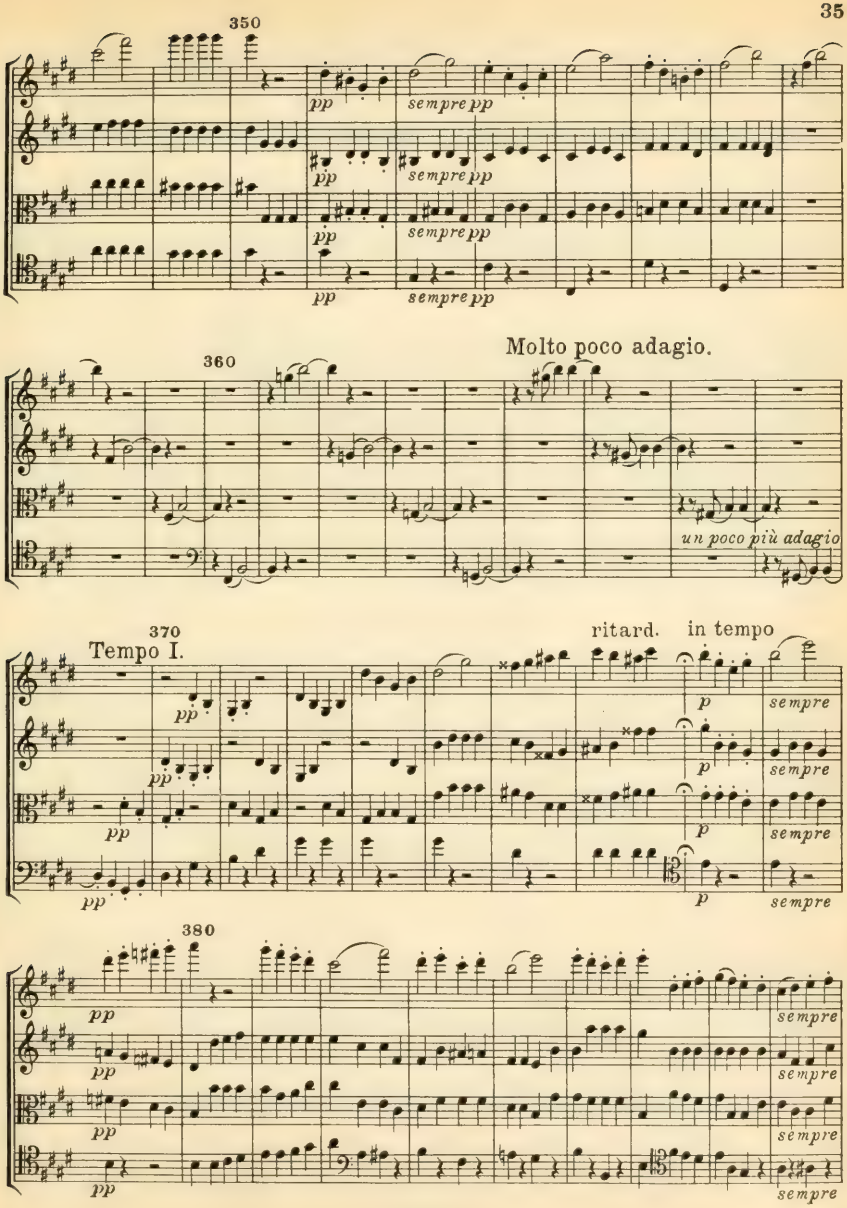

150
cresc.
cresc.
cresc.
cresc.
160
pizz.
pizz.
pizz.
pizz.
arco
f
più f
ff
170
arco
arco
arco
p
f
180
cresc.
cresc.
cresc.
cresc.

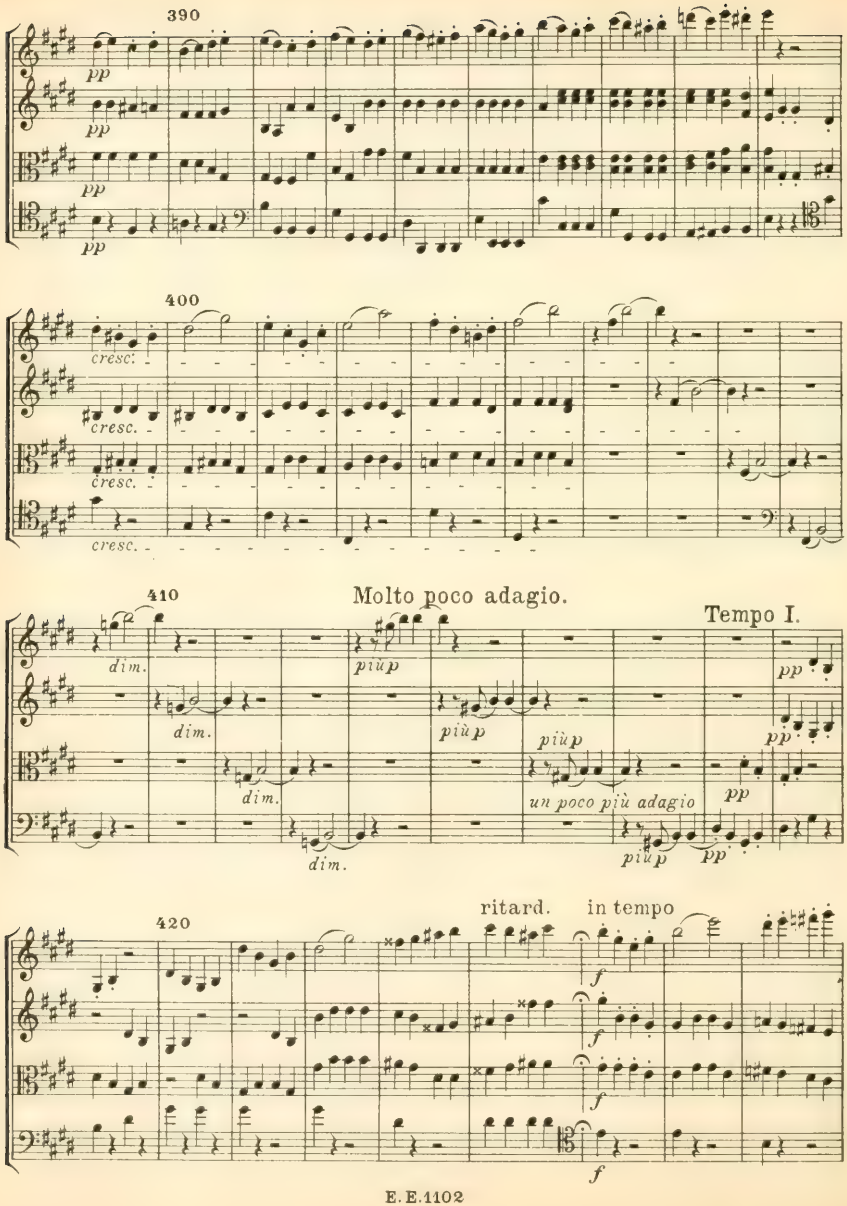

190
dim.
dim.
dim.
200
Molto poco adagio.
più p
più p
più p
un poco più adagio
più p
Tempo I.
pp
pp
pp
pp
210
ritard.
in tempo
f
f
f
f
220
p
p
p
p
cresc.
cresc.
cresc.
cresc.

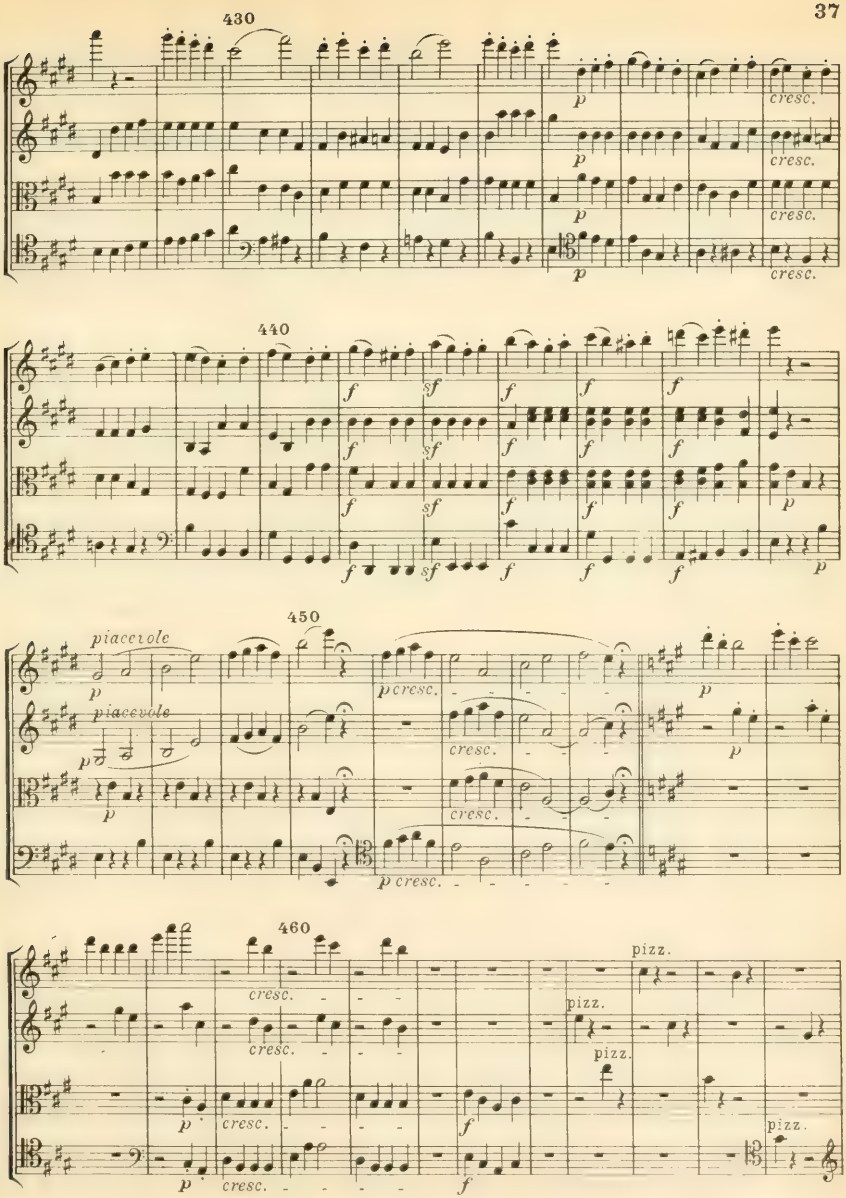

230
piacevole
piacevole
240
250
260
cresc.
p

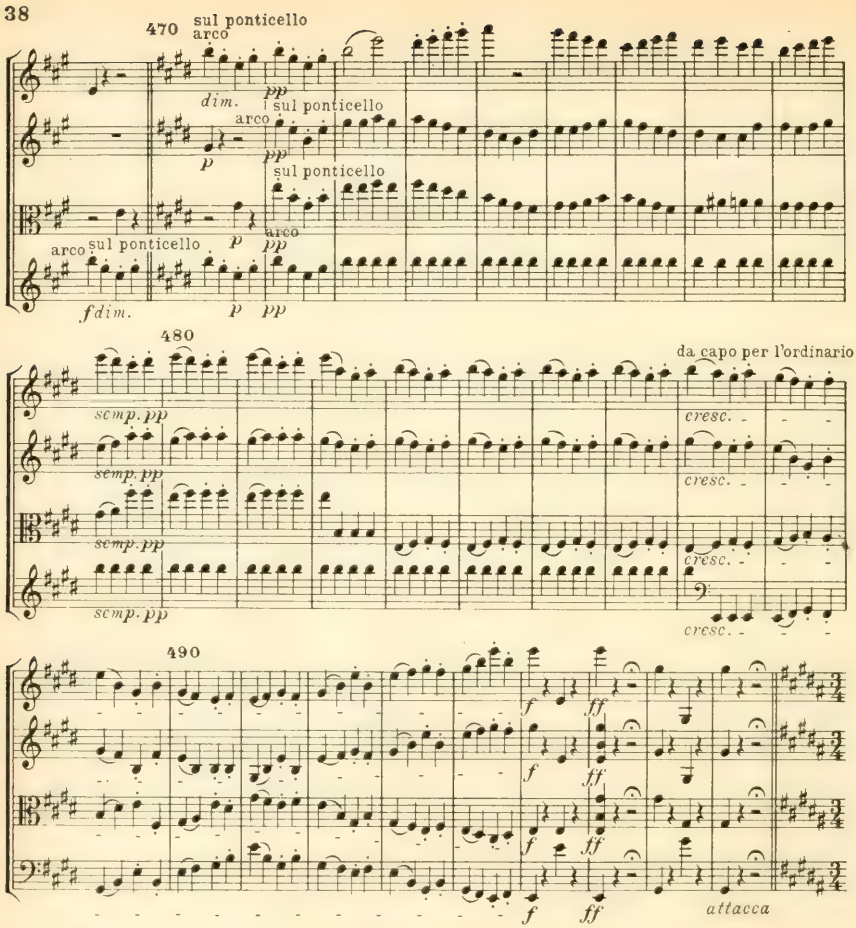

270
cresc.
p
280
-tro battute.
Ritmo di quattro battute.
290
300


310
cresc.
cresc.
cresc.
cresc.
320
pizz.
f
più f
ff
pizz.
fpiù f
ff
f
più f
ff
f
più f
ff
330
arco
p
arco
p
arco
p
pizz.
pizz.
arco
f
p
340
f
p
sempre p
f
p
sempre p
f
p
sempre p
f
p
sempre p

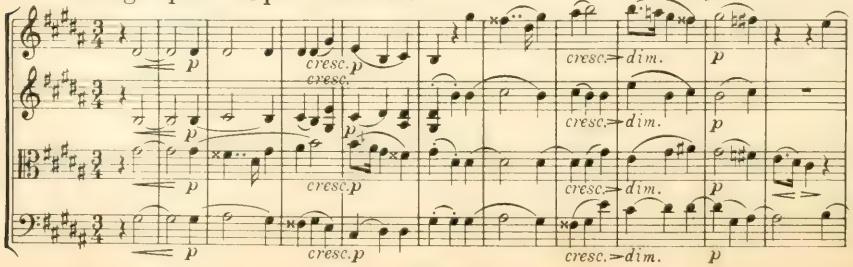

350
pp
sempre pp
Molto poco adagio.
360
un poco più adagio
370
Tempo I.
ritard.
in tempo
p
sempre
380

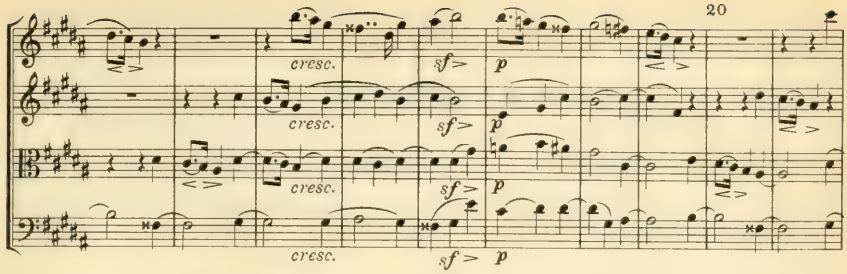

390
pp
pp
pp
pp
400
cresc.
cresc.
cresc.
cresc.
410
dim.
dim.
dim.
dim.
Molto poco adagio.
più p
più p
più p
più p
un poco più adagio
Tempo I.
pp
pp
pp
pp
420
ritard.
in tempo
f
f
f
f

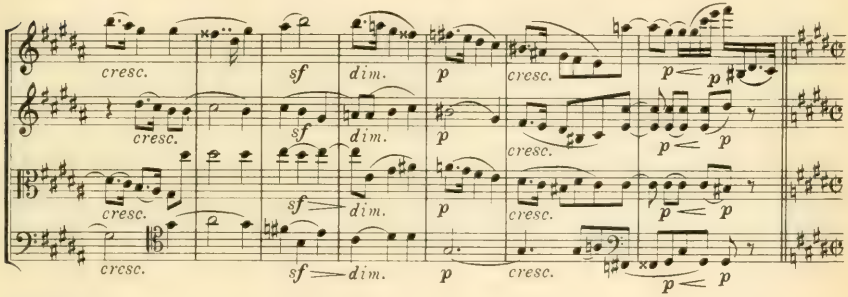

430
cresc.
440
450
piacevole
460
pizz.



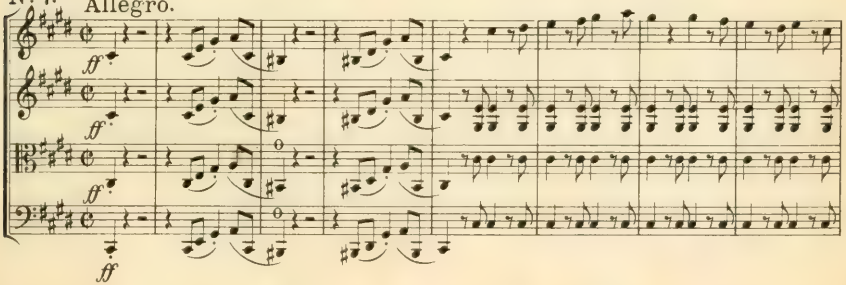
Nº 6. Adagio quasi un poco andante.

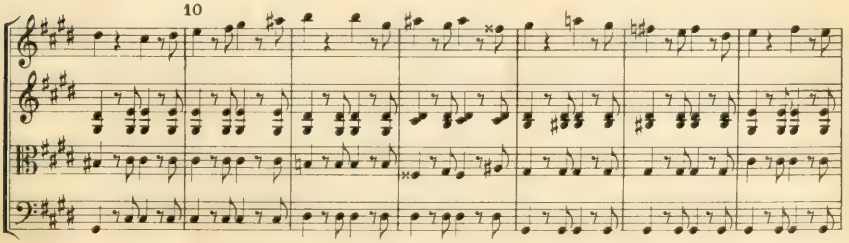


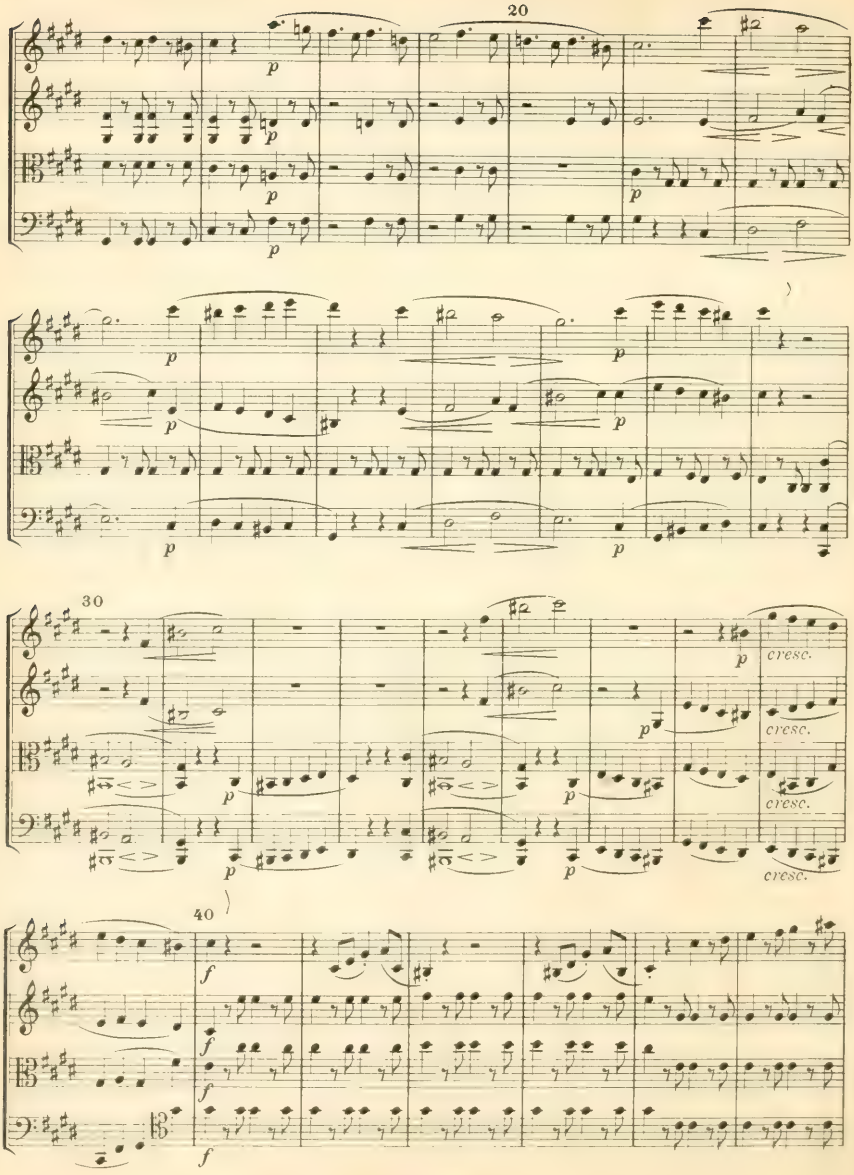


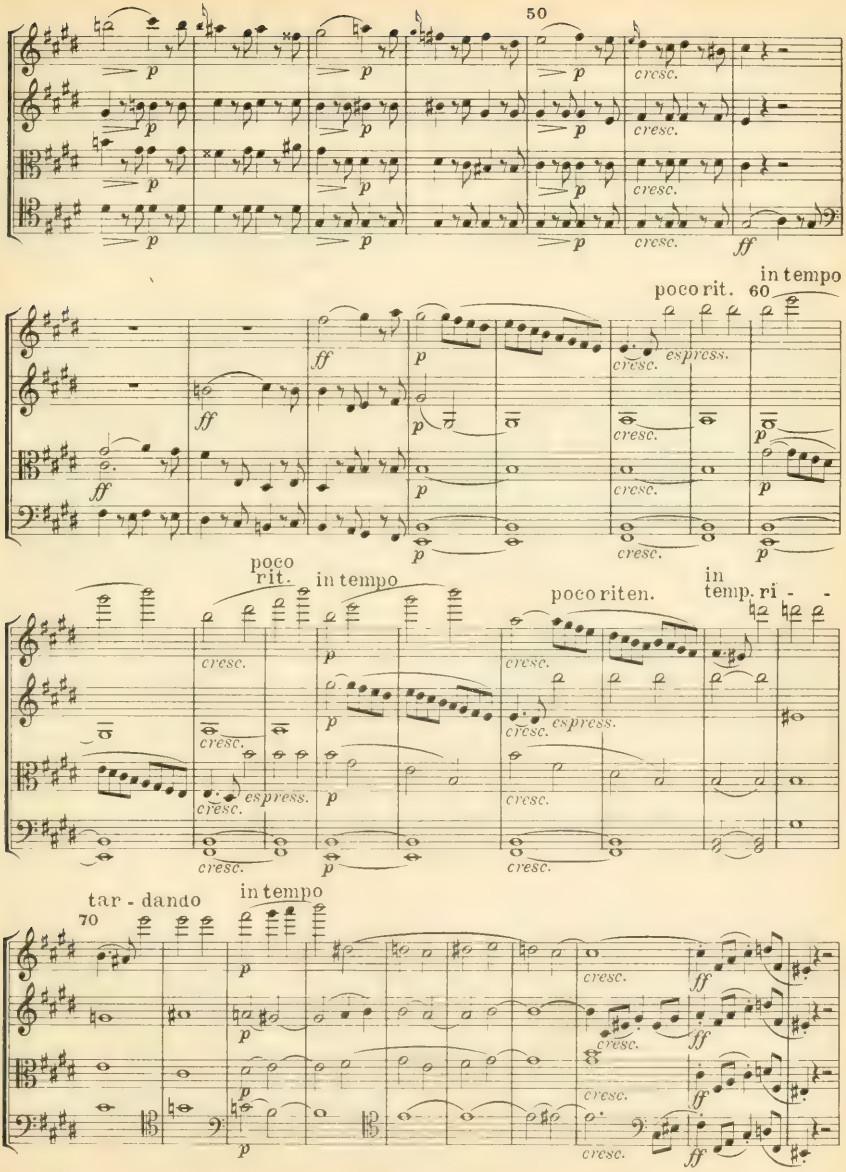


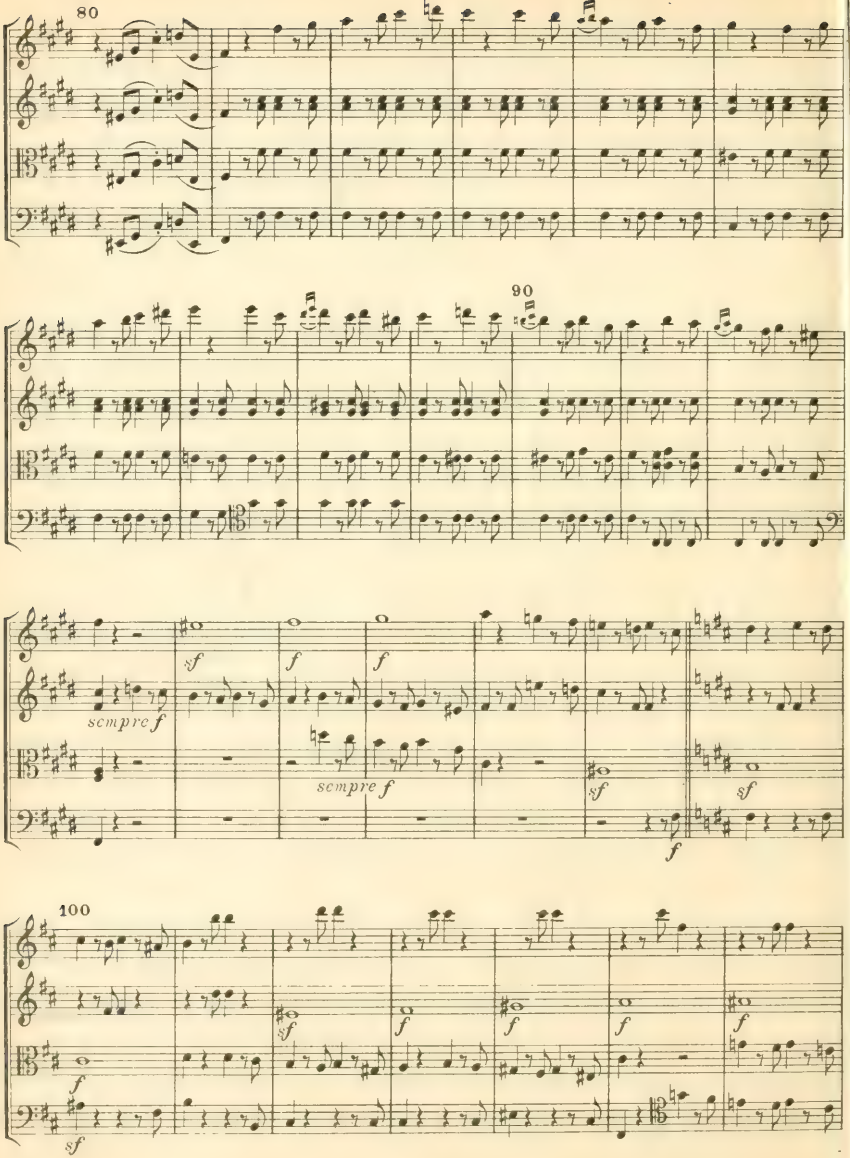
No 7. Allegro.

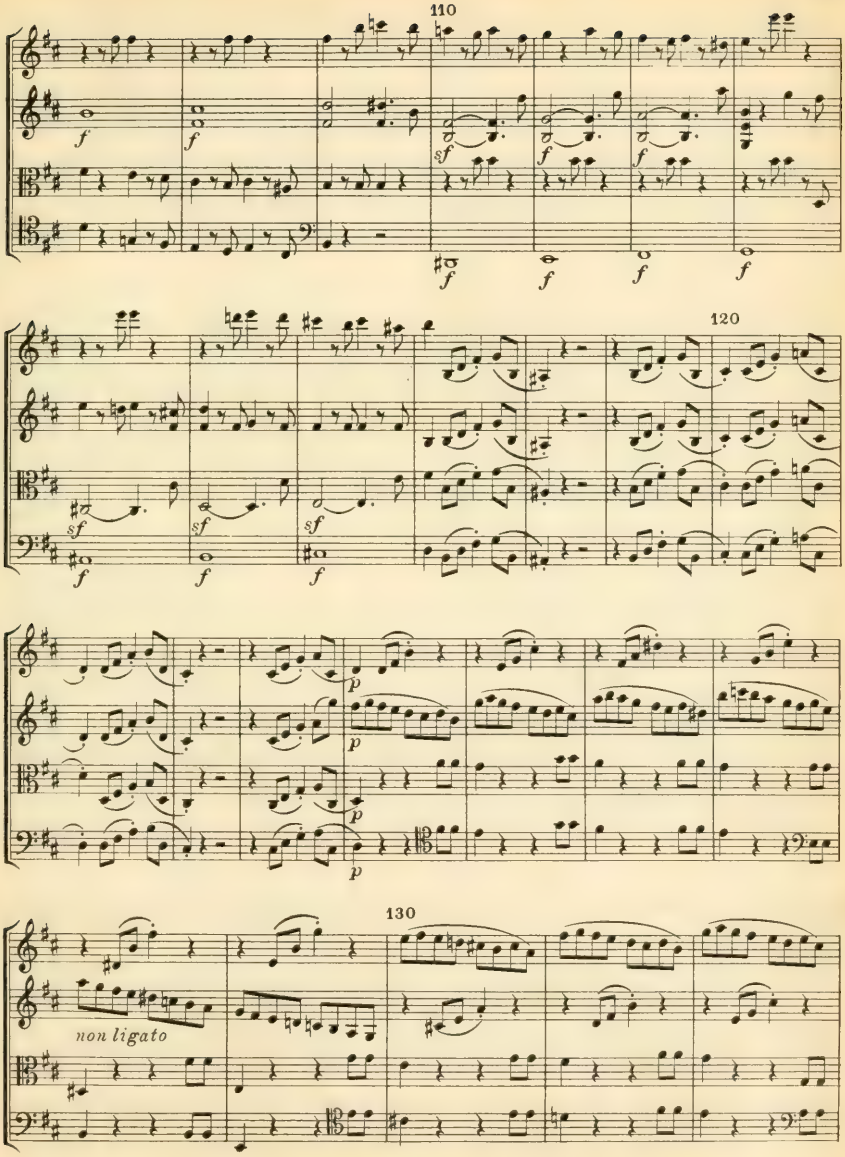


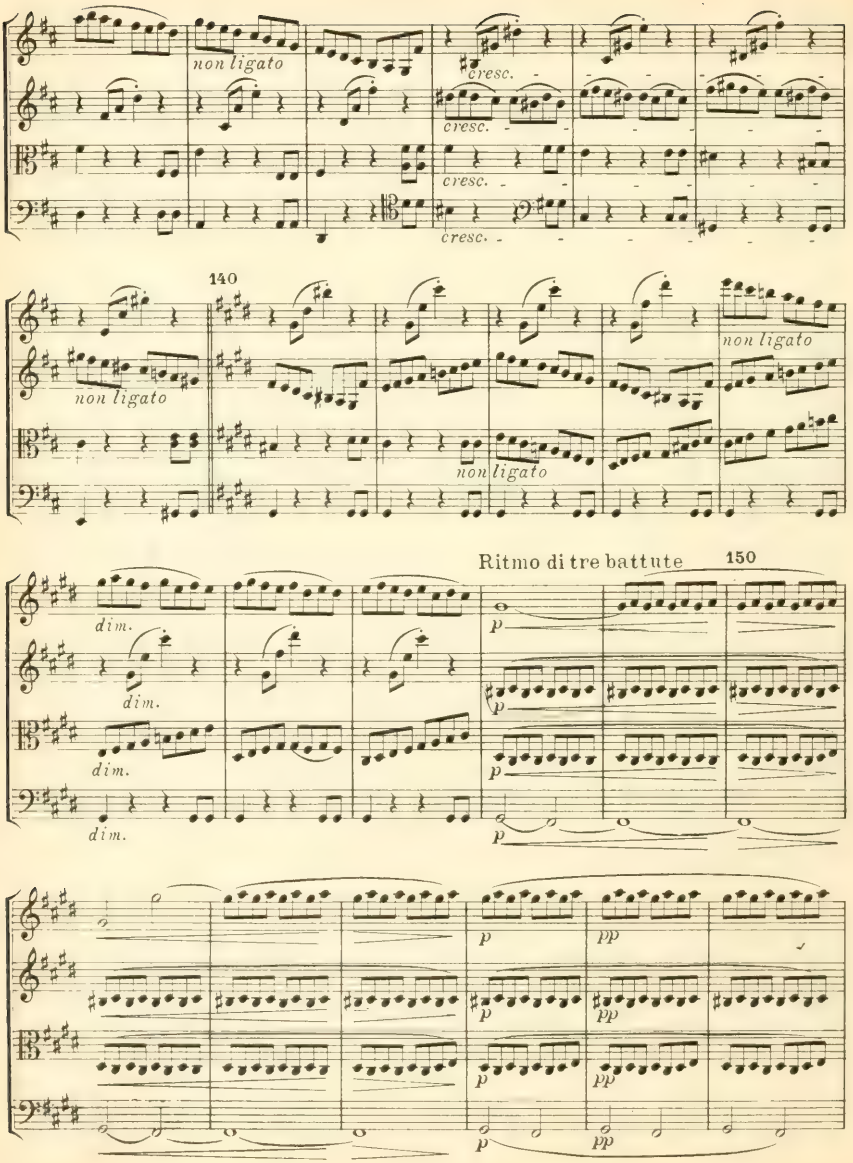


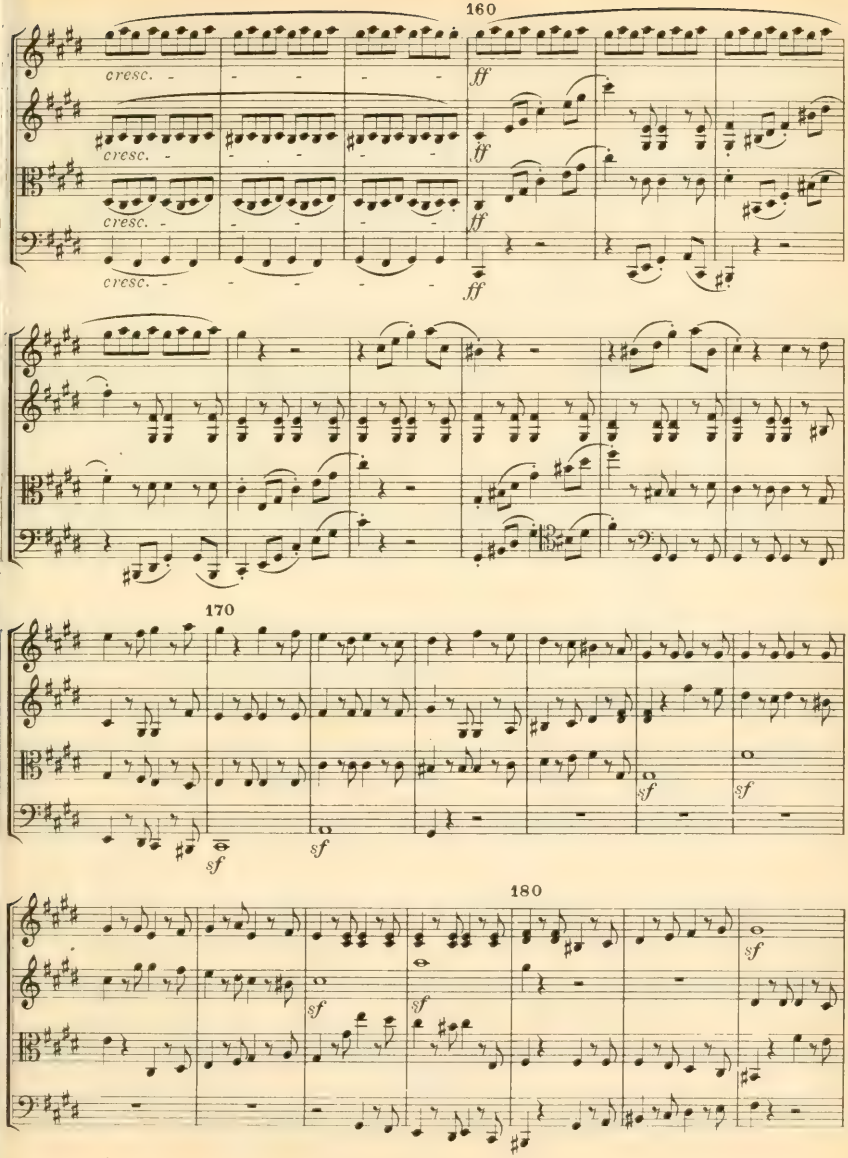

20
30
40
cresc.
cresc.
cresc.
cresc.

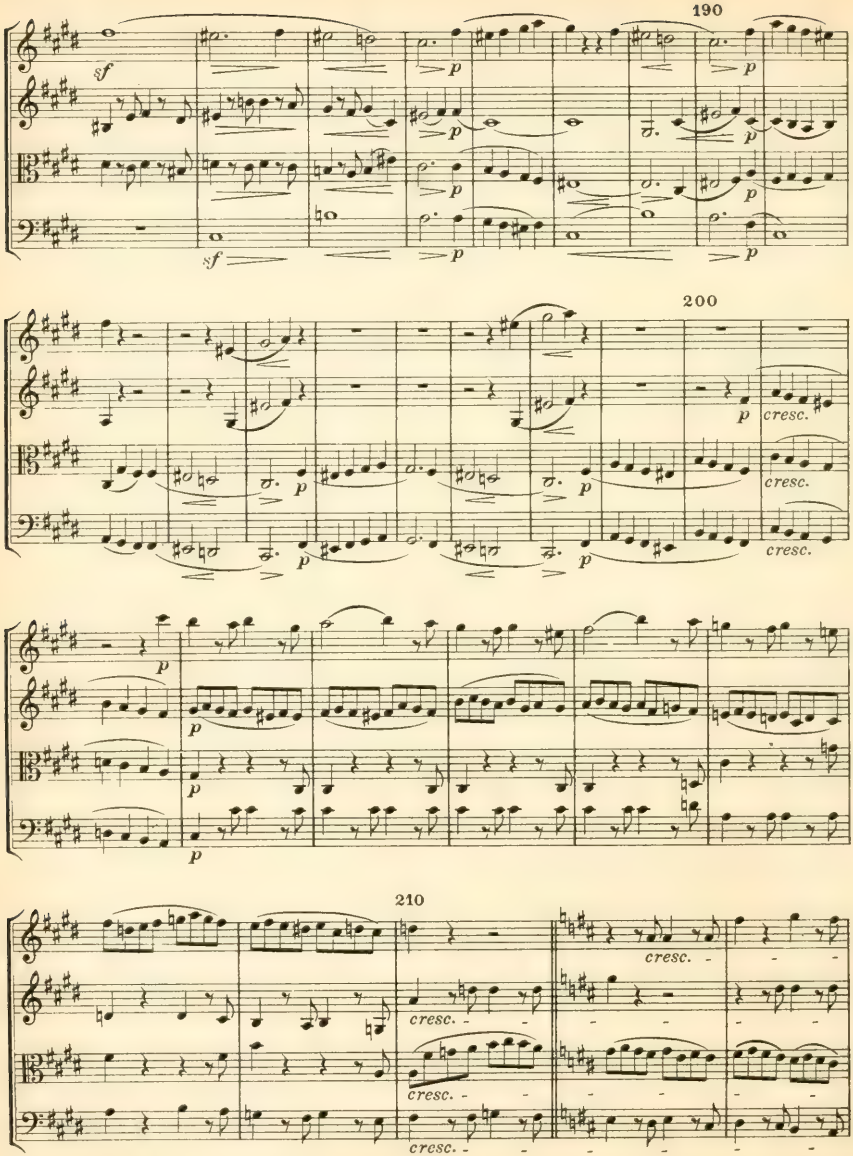

50
poco rit.
60
in tempo
poco rit.
in tempo
poco riten.
in temp.
ri - -
tar - dando
70
in tempo

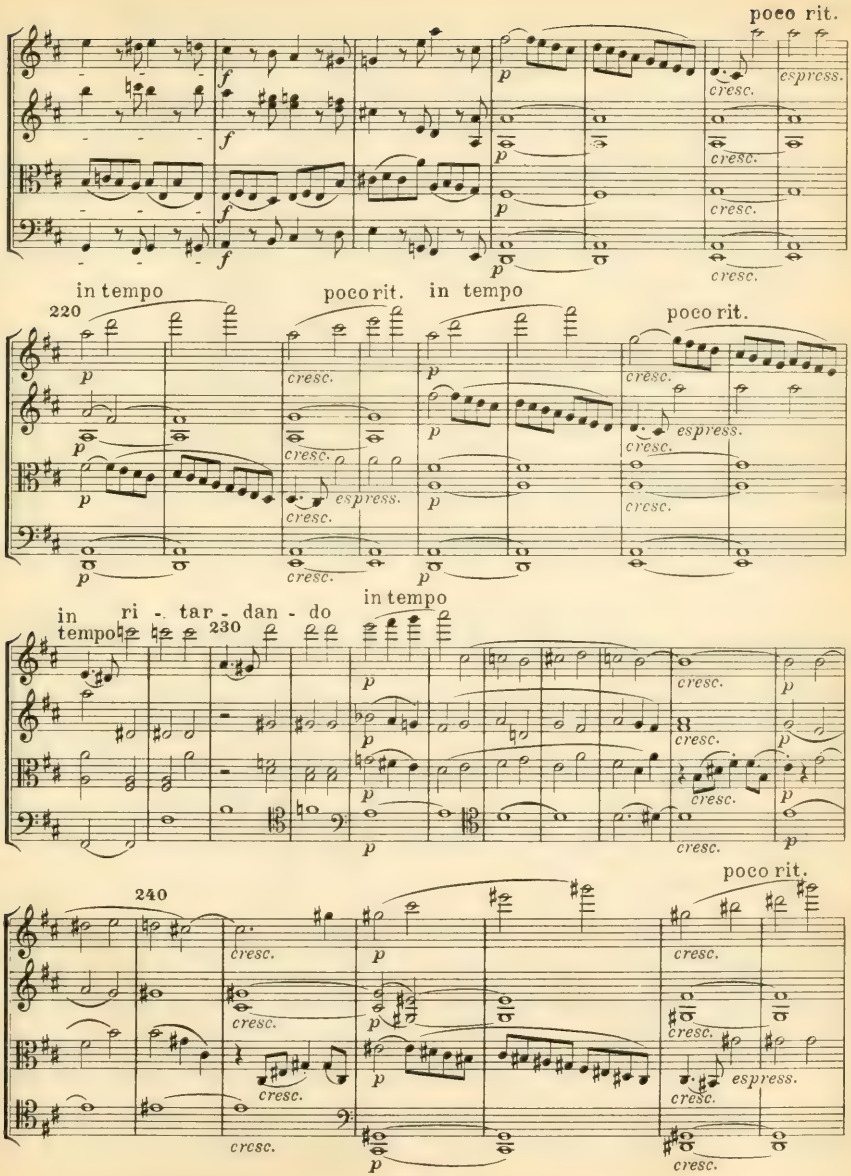

80
90
sempre f
sempre f
100

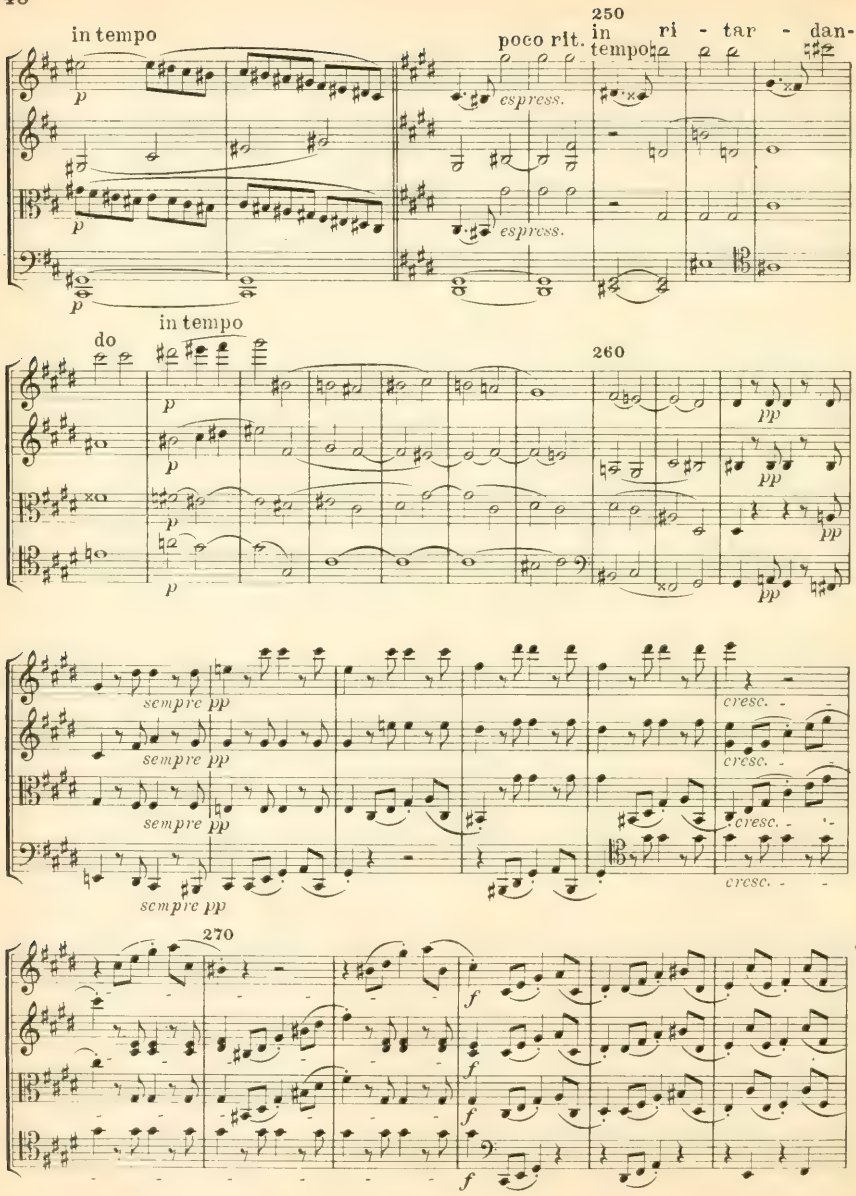

110
120
130
non ligato

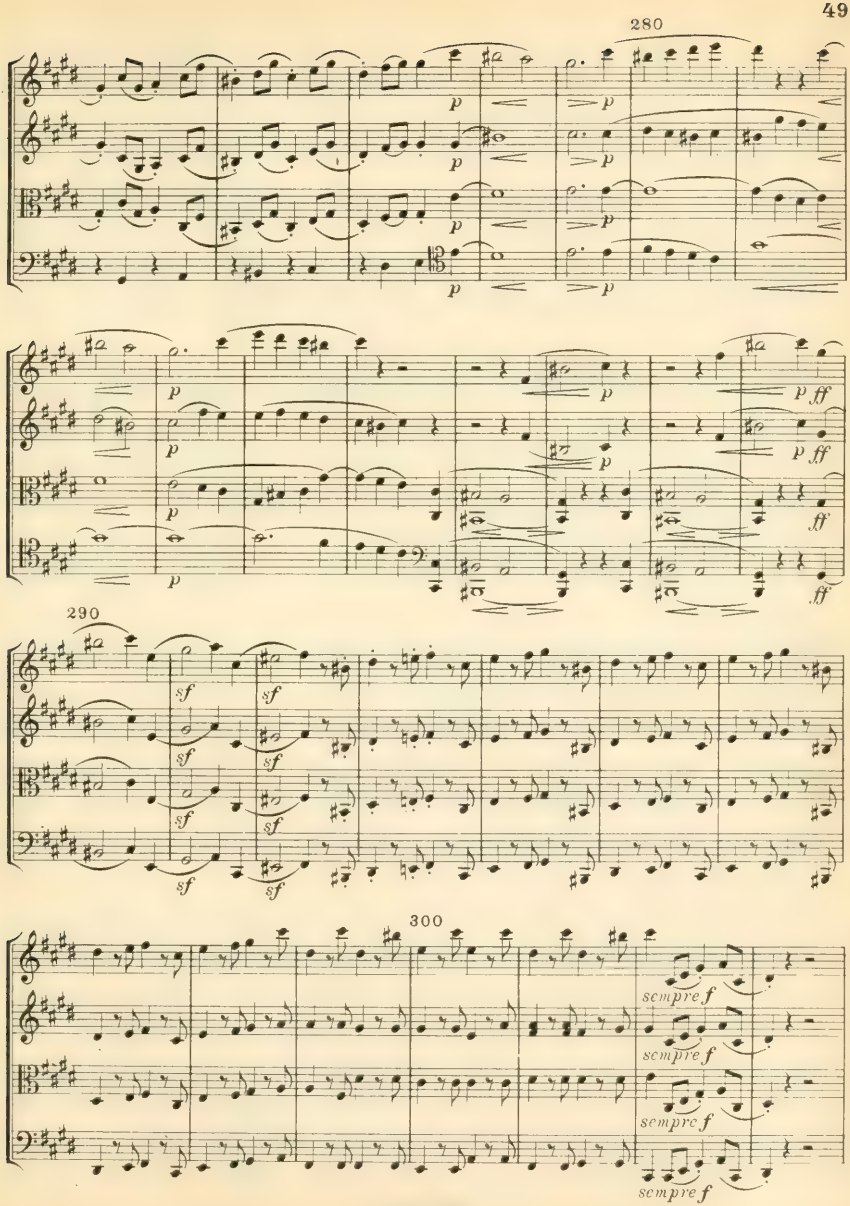

non ligato
cresc.
cresc.
cresc.
cresc.
140
non ligato
non ligato
non ligato
Ritmo di tre battute
150
dim.
dim.
dim.
dim.
p
p
p
p
p
pp
p
pp
p
pp
p
pp

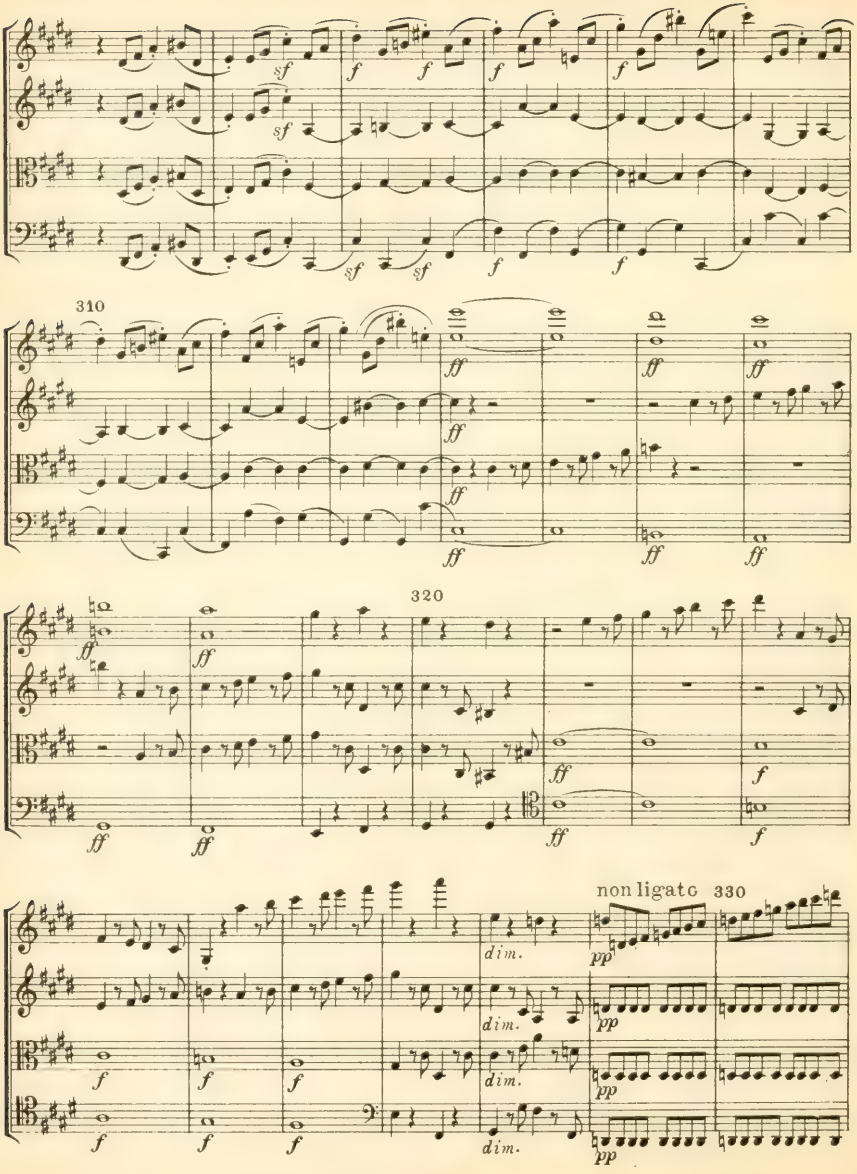

160
cresc.
ff
170
sf
180

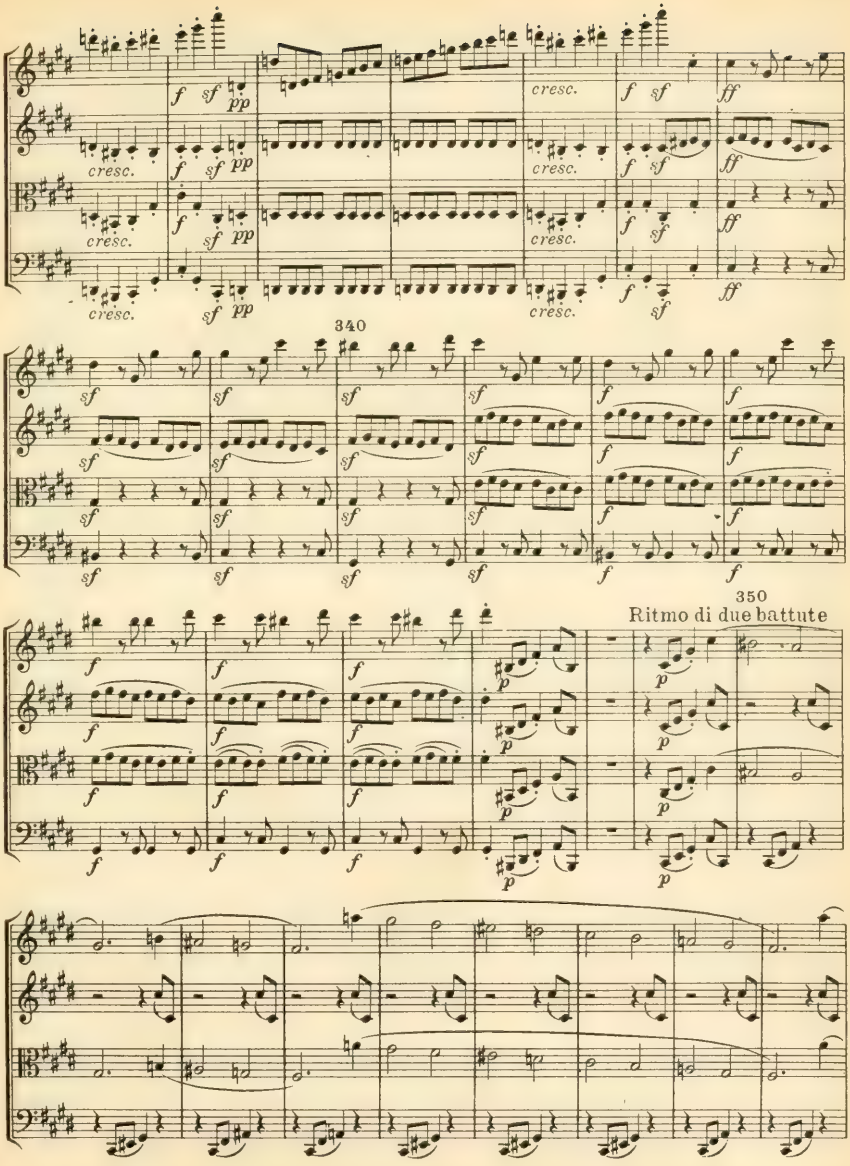

190
sf
p
sf
p
200
p
cresc.
cresc.
cresc.
p
p
p
210
cresc.
cresc.
cresc.

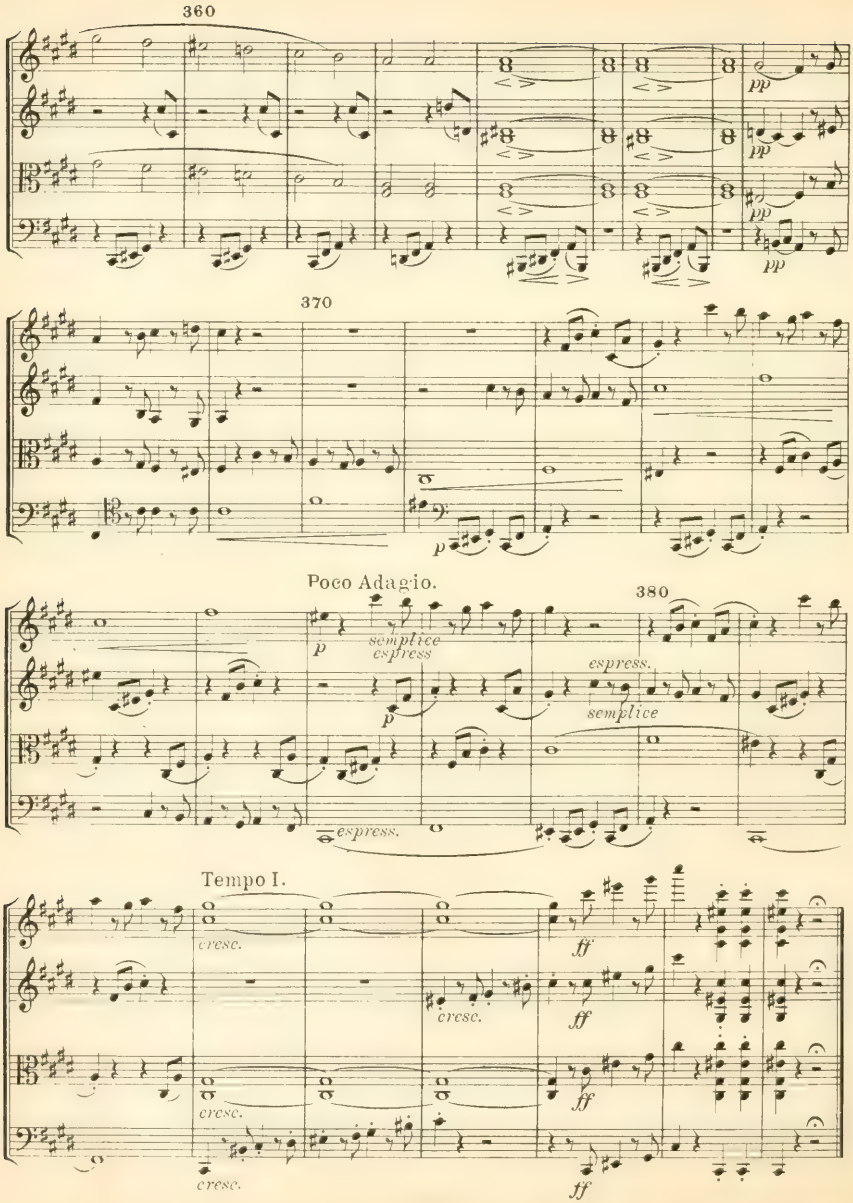

poco rit.
espress.
cresc.
in tempo
220
poco rit.
in tempo
poco rit.
in tempo
in ri - tar - dan - do
tempo
230
240
poco rit.


in tempo
poco rit.
250
in tempo
ri - tar - dan-
espress.
espress.
p
in tempo
do
260
pp
sempre pp
cresc.
270
f


280
p
290
sf
300
sempre f


310
320
non ligato
330
dim.
pp
ff
f
sf


cresc.
340
350
Ritmo di due battute


360
pp
pp
pp
pp
370
p
Poco Adagio.
380
p
semplice
espress
p
espress.
semplice
espress.
Tempo I.
cresc.
ff
cresc.
ff
cresc.
ff
cresc.
ff

Eulenburgs kleine Partitur-Ausgabe

Dem Fürsten Nikolaus von Galitzin gewidmet

QUARTETT

No. 15

A moll

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 132

Mit Einführung von Wilhelm Altmann

Ernst Eulenburg, Leipzig

6

BEETHOVEN, STREICHQUARTETT A MOLL, OP. 132

Die autographe Partitur des op. 132 — seit April 1909 im Besitze der Staats-Bibliothek in Berlin — ist überschrieben: 2tes Quartett 1825 von L. v. Bvn. Es ist dies nämlich das zweite der Quartette, die Beethoven bereits im Januar 1823 dem Fürsten Galitzin zugesagt hatte. Das Finale, ursprünglich in d-moll nach Skizzen aus dem Jahre 1823, scheint wohl zur 9. Sinfonie ursprünglich bestimmt gewesen zu sein. Weitere Skizzen stammen aus dem Jahre 1824, aber erst 1825 wurde das Werk ausgearbeitet; am 19. März bezeichnet Beethoven es in einem Brief an den Verleger Schott in Mainz als der Vollendung nahe, doch da er Mitte April ziemlich schwer erkrankte und mehrere Wochen am Arbeiten verhindert war, rückte der August heran, bis es fertig wurde. Weggelassen wurde der später in anderer Tonart in das B-dur-Quartett op. 130 aufgenommene Satz „Alla danza tedesca". H. Riemann hat nachgewiesen, daß das Trio des Scherzos auf dem zweiten Teil der No. 11 der „Zwölf Deutschen" beruht, die Beethoven vor 1800 für die Wiener Redoutenbälle geschrieben hat. Das Scherzo ist wahrscheinlich erst nach Beethovens Krankheit entstanden, da das „dritte Stück" dieses Quartetts in den ersten Entwürfen ein ganz anderes Thema aufweist. Auf seine Krankheit hat Beethoven in diesem Quartett ausdrücklich Bezug genommen, wie wir noch sehen werden.

Am 9. Sept. 1825 wurde das Quartett von Schuppanzigh und Genossen im Gasthause zum wilden Mann am Prater zu Wien gespielt. Zu dieser Privataufführung hatte der Musikverleger Schlesinger aus Berlin Beethoven aus Baden abgeholt; ihm gelang es auch, sich den Verlag für Deutschland und Frankreich zu sichern, und zwar für 80 Dukaten. Die erste öffentliche Aufführung dieses Quartetts fand am 6. November in Wien in einem Konzert des Violoncellisten Linke statt. Im Druck erschien es erst bald nach dem Tode des Komponisten.

Auf Seite 60 des Manuskriptes (cf. unsre Part. pag. 22) hat Beethoven folgende Worte geschrieben:

„2ter Satz. Heiliger Dankgesang an die Gottheit eines Genesenen in der Lidischen Tonart.

NB. Dieses Stück hat immer *h* ,

nie wie gewöhnlich *b* und ferner weiter: Takt 31 Andante, neue Kraft fühlend".

Die in vorliegender Ausgabe an den diesbezüglichen Stellen hinzugefügte italienische Übersetzung ist von fremder Hand auch im Manuskript unter die deutschen Worte Beethovens gesetzt.

Der Titel der Erst-Ausgabe lautet: „Quatuor pour 2 Violons, Alto & Violoncelle, Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies par Louis van Beethoven." Oeuvre posthume. *(Dann links in der Ecke):* Oeuvre 132. No. 12 des Quatuors. Propriété des éditeurs, Berlin chez A. Mt. Schlesinger, Libraire et éditeur de musique etc. Verlags-No. der Partitur 1447, der Stimmen 1443.

Es sind folgende

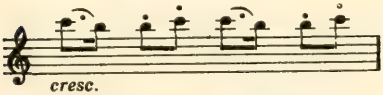
Varianten

zu erwähnen:

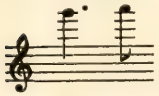
I. Kein Stichfehler ist es, wenn in allen Ausgaben, außer bei Holle-Liszt und Joachim-Moser, die Violastimme Takt 30 Seite 2 der vorliegen-

den Partitur: statt *b* (drittes Viertel) einfach *h* gedruckt ist, wohl aber ein Fehler, der sich im Manuskript Beethovens befindet, der offenbar, weil er in den Violinen deutlich *b* vorgezeichnet hat, in der Bratsche dies für überflüssig gehalten hat, wie er denn auch im nächsten Takte bei der I. Violine das *b* nicht vorgesetzt hat.

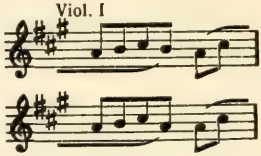
II. Sowohl in der Original-Stimmen-Ausgabe als auch bei Ewer & Co., B. & H. und der älteren Ausgabe von Peters ist gleichlautend mit dem Manuskripte der sechsundvierzigste Takt vor Schluß des I. Satzes (Partitur pag. 10, Takt 219) die Violine I so:



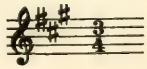
notiert; in der Röntgenschen Stimmen-Ausgabe ist das letzte Achtel in abgeändert, welche Schreibweise offenbar vorzuziehen und auch von Joachim-Moser befürwortet worden ist.

III. geben Ewer & Co., Holle-Liszt, sowie die alte Peters-Ausgabe 27 Takte später (S. 12 Takt 246) in der Violine I das dritte Viertel mit $\bar{e}$ an; Original-Ausgabe und kritische Ausgabe haben richtig $\bar{g}$, ebenso Joachim-Moser, müßten dann aber auch im vierten Viertel *a* haben; im Autograph stand ursprünglich  , woraus dann mit Bleistift *e f* (vom Komponisten) korrig. ist.

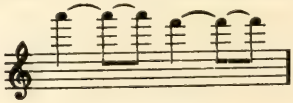
IV. Mit Ausnahme der Original-Ausgabe, die mit dem Autograph übereinstimmt, notieren alle anderen Ausgaben (auch Joachim-Moser) im II. Satze 41 Takte vor L'istesso tempo ¢ (Part. S. 20 Takt 177)



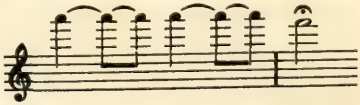
V. Die vielleicht etwas willkürliche Abänderung der $^1/_4$-Noten in $^1/_8$, wie dies in den Takten auf S. 23 Takt 48 (Violine II) und Takt 57 (Violine I) auch in anderen Ausgaben geschehen ist, rechtfertigt sich aus den Parallelstellen. Im Manuskript, sowie in der Orig.-Ausg. stehen $^1/_4$-Noten.

Erwähnenswert ist, daß Beethoven beim erstmaligen Eintritt des Andante  geschrieben hat; später steht richtig $\frac{3}{8}$.

VI. Die Abänderung des vorletzten Taktes vom Molto adagio (Part. S. 30 Takt 210), wie sie in der Röntgenschen Stimmen-Ausgabe (gleichlautend mit der Londoner und Holle-Lisztschen Ausgabe)



und neuerdings auch von Joachim-Moser vorgenommen ist, ist kaum bedenklich, obwohl die sehr klare Handschrift Beethovens hier deutlich



zeigt.

April 1911 bzw. Februar 1930

Wilh. Altmann

BEETHOVEN, STRING QUARTET IN A MINOR, OP.132

The autograph score of op. 132—since April 1909 in possession of the State Library, Berlin—is headed:—"2tes Quartett 1825 von L. v. Bvn." It is the second of the quartets which Beethoven had promised to Prince Galitzin as far back as January 1823. The Finale originally in D minor from the sketches made in the latter year (1823) seems to have been destined at first for the 9th Symphony. Further sketches date from the year 1824, but the work only found its final form in 1825. On March 19th Beethoven mentions it in a letter to the publisher Schott of Mainz declaring it nearly ready, but the composer being rather ill in the middle of April, and prevented from working for several weeks, time drew on to August before the quartet was completed. The movement styled "Alla danza tedesca" was omitted in this work and included in the B flat quartet op. 130. Distinct reference is made by Beethoven to his illness in this work, as we shall see.

On Sept. 9th 1825 the quartet was played by Schuppanzigh and his colleagues in the "Gasthaus zum wilden Mann", in the Prater at Vienna. To this private performance the publisher Schlesinger of Berlin summoned Beethoven from Baden, and obtained the publishing rights of the work for Germany and France at the cost of 80 ducats. The first public performance of the quartet took place an Nov. 6th in Vienna, at a concert given by the Cellist Linke. It was not printed till after the composer's death.

On page 60 of the manuscript (see page 22 of the present score) Beethoven wrote the following words:—

"2nd Movement. Thanksgiving to God by one recovering from illness, in the Lydian mode.

N.B. In this piece use is always made of *b* and never the usual *b flat*

and bar 31 further on: Andante, regaining new strength."

In this edition, at the passages mentioned, the added Italian translation is written in the manuscript by a foreign hand under Beethoven's own German words.

The title of the original edition was as follows:—"Quatuor pour 2 Violons, Alto et Violoncelle. Composé et Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies par Louis van Beethoven." Oeuvre posthume. (*Then to the left in the corner*): Oeuvre 132. No. 12 des Quatuors. Propriété des éditeurs, Berlin chez A. Mt. Schlesinger, Libraire et éditeur de musique etc. Verlags-No. der Partitur 1447, der Stimmen 1443.

The following

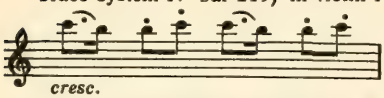
VARIANTS

are to be noted:—

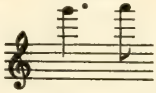
I. It is not a misprint if, in all editions save those of Holle-Liszt and Joachim-Moser, the viola part in bar 30 page 2 of the present score instead of *b flat* (third quaver) reads simply *b* . It is a mistake found in Beethoven's manuscript, the composer having clearly written *b flat* in the violin part thinking it unnecessary to add it in the viola, as in the next bar it is also omitted in the 1st violin.

II. In the original edition of the parts as well as that of Ewer & Co., B. & H. and the older Peters edition the following notes stand and agree with the

M.S. in the 46th bar before the close of the 1st movement (Score page 10, brace-system IV bar 219) in violin I

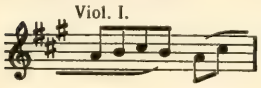


but in the Röntgen edition the last quaver is altered to which is obviously to be preferred and seconded by Joachim-Moser.

III. Ewer & Co., Holle-Liszt, as well as the old Peters Edition, 20 bars later (page 12 bar 246) in Violin I give $\bar{\bar{e}}$ in the 3rd quaver, but the original edition and the revised one rightly give $\bar{\bar{g}}$, just as Joachim-Moser following on the 4th quaver with *A*. In the original it stood thus: 

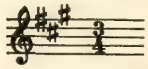
corrected *(e f)* by the composer in pencil.

IV. With exception of the original edition, which corresponds with the autograph copy all other editions (even Joachim-Moser) agree that in the movement 41 bars before L'istesso Tempo ¢ (Score page 20 bar 177) should be written

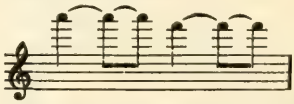


in stead of .

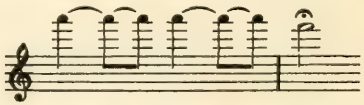
V. The somewhat capricious alteration of $\frac{1}{4}$ notes to eights as occurs in the bars on page 23 bar 48 (Violin II) and bar 57 (Violin I) and also in other editions is vindicated in similar passages of the same nature. In the M.S. as well as the original edition $\frac{1}{4}$ notes prevail.

It must be noted that Beethoven on the entry of the Andante wrote  , but later altered it correctly to $\frac{3}{8}$.

VI. The alteration of the last bar but one of the Molto adagio (Score page 30 bar 210), as appears thus, in Röntgen's parts, and also in the London and Holle-Liszt edition



and also later preferred by Joachim-Moser is hardly credible, although, in very clear writing Beethoven proves that he intended this:



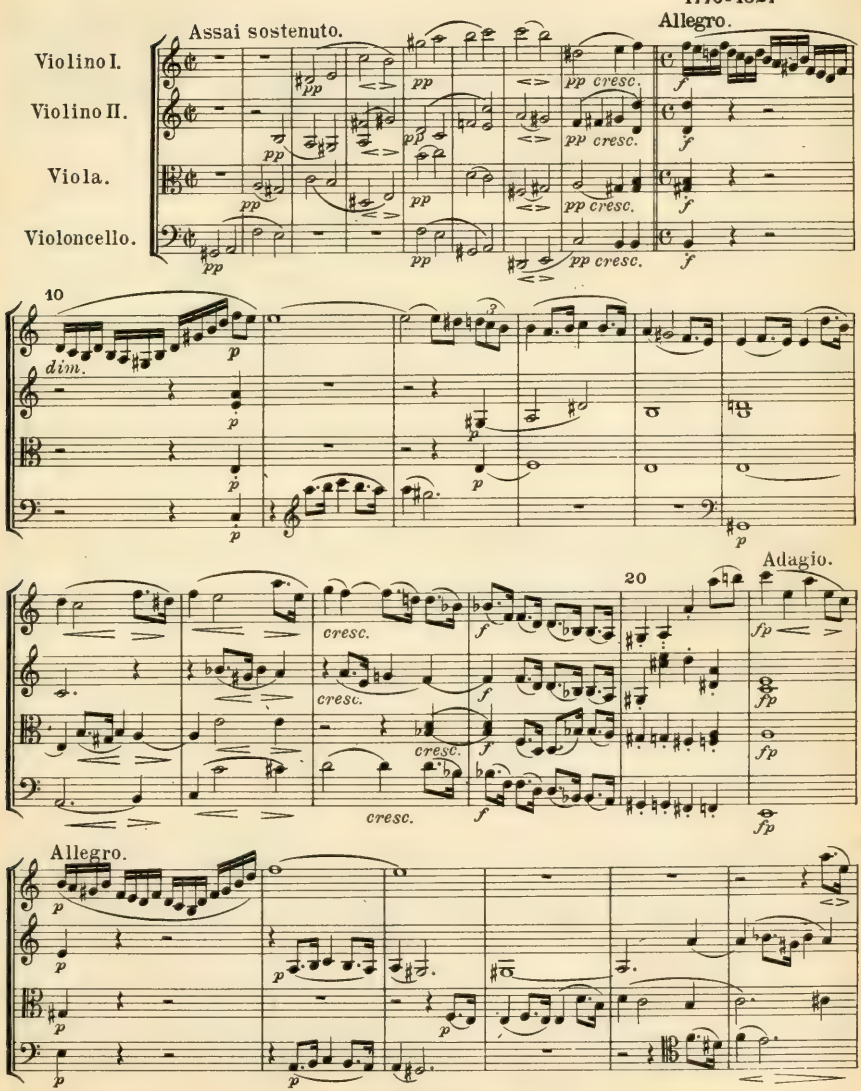
April 1911

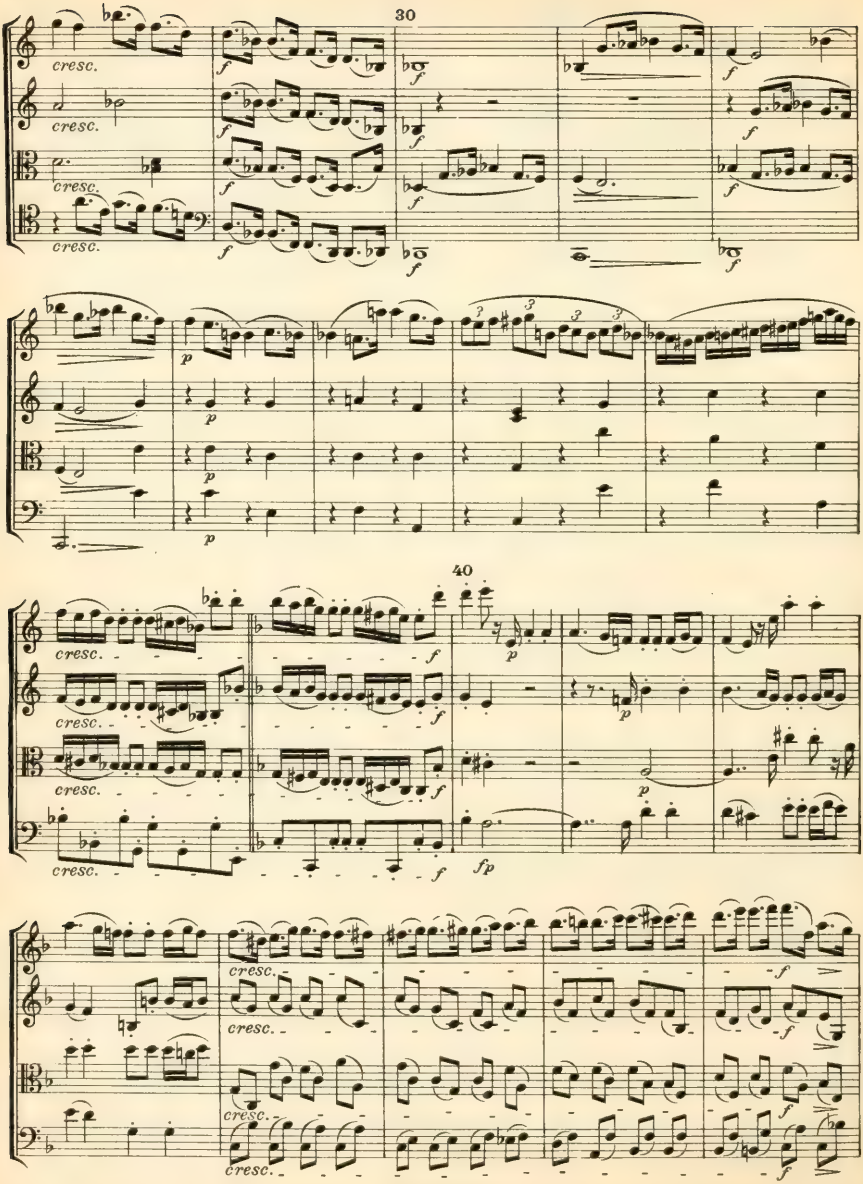
Wilh. Altmann

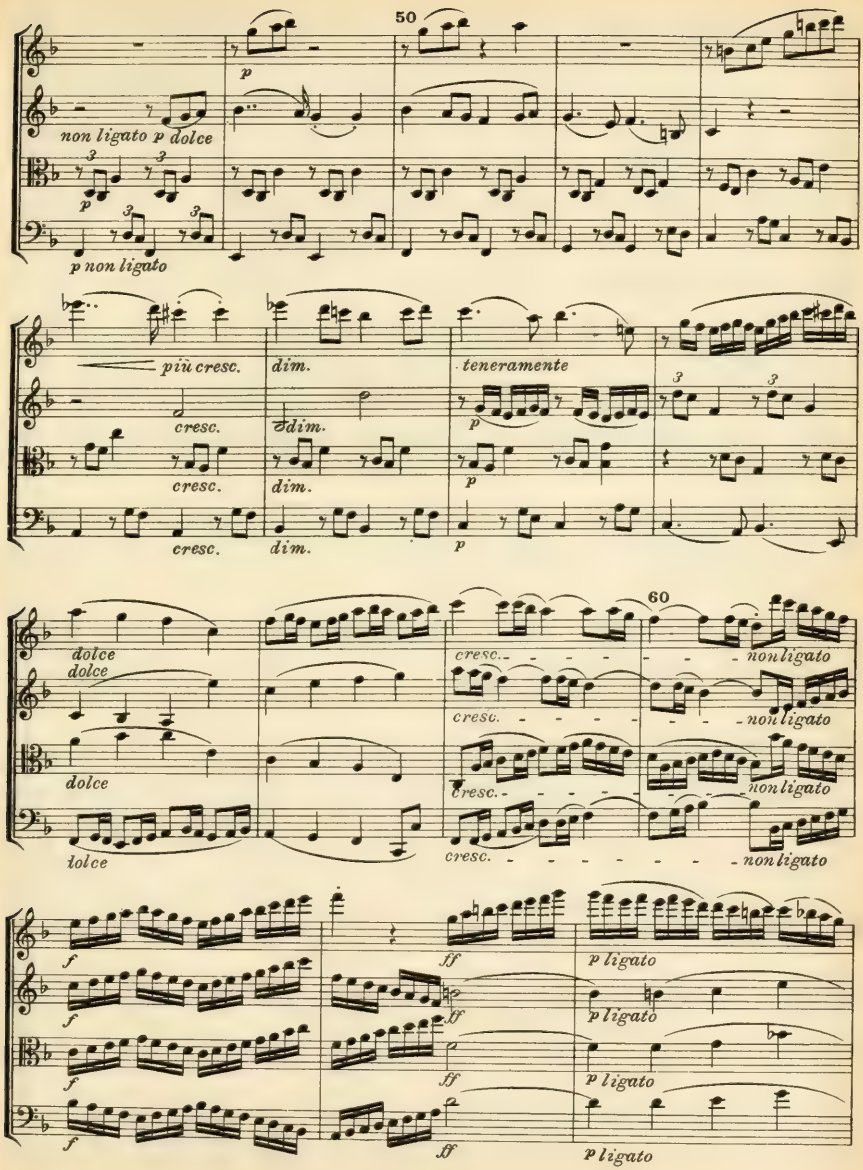
Quartett № 15.

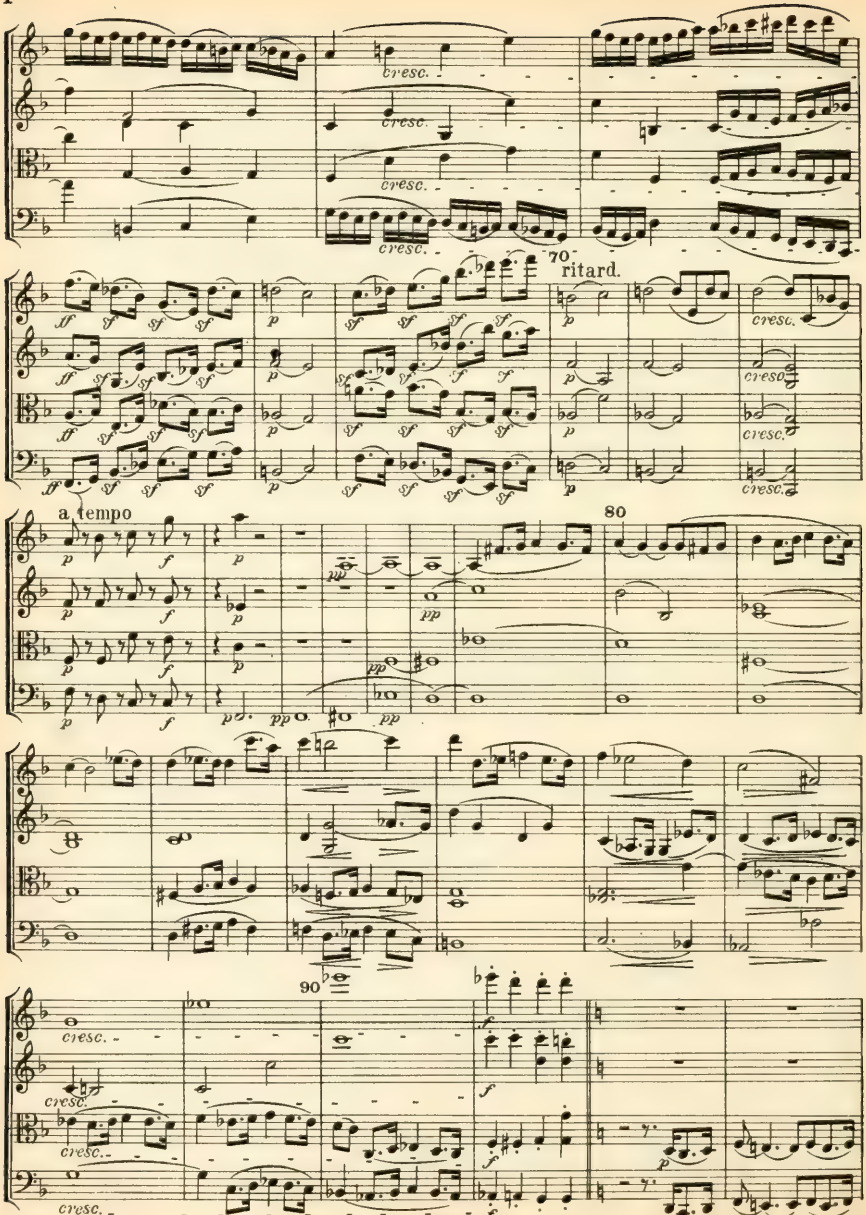
I

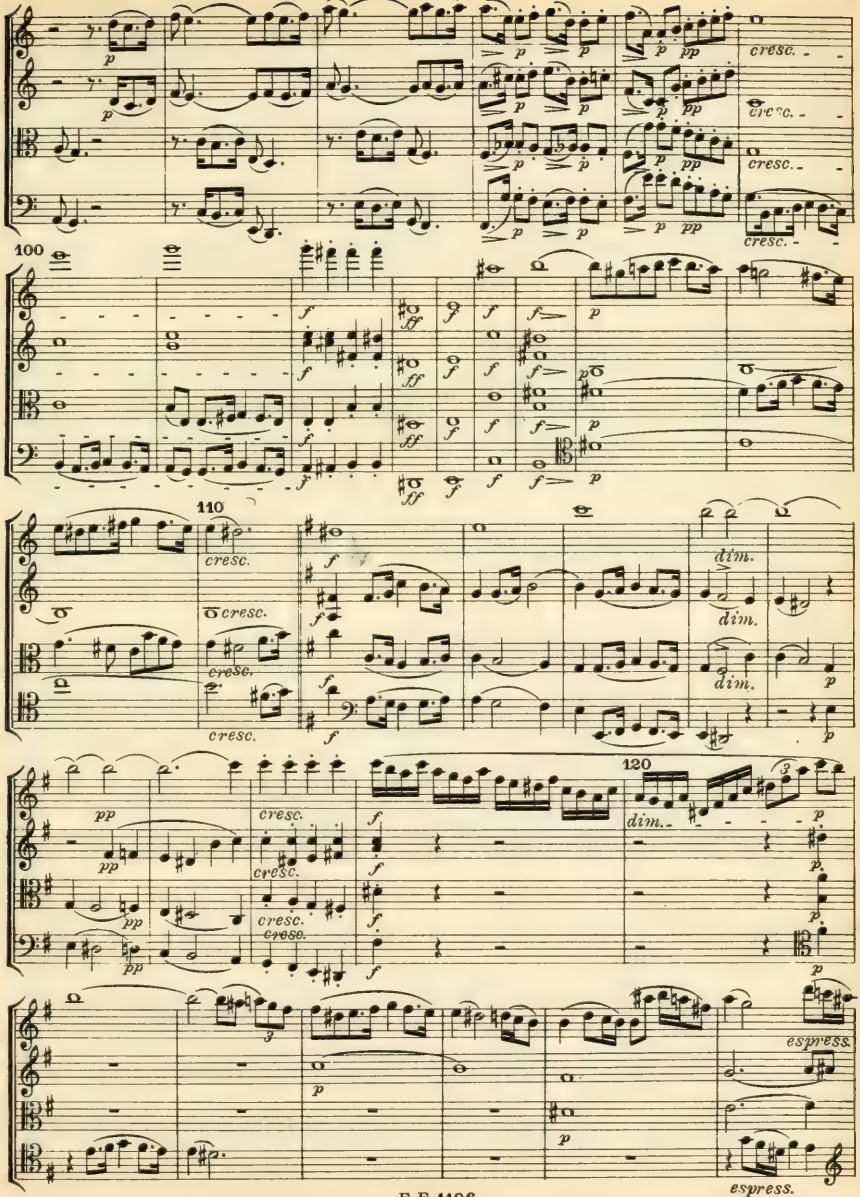
L. van Beethoven, Op. 132.
1770-1827

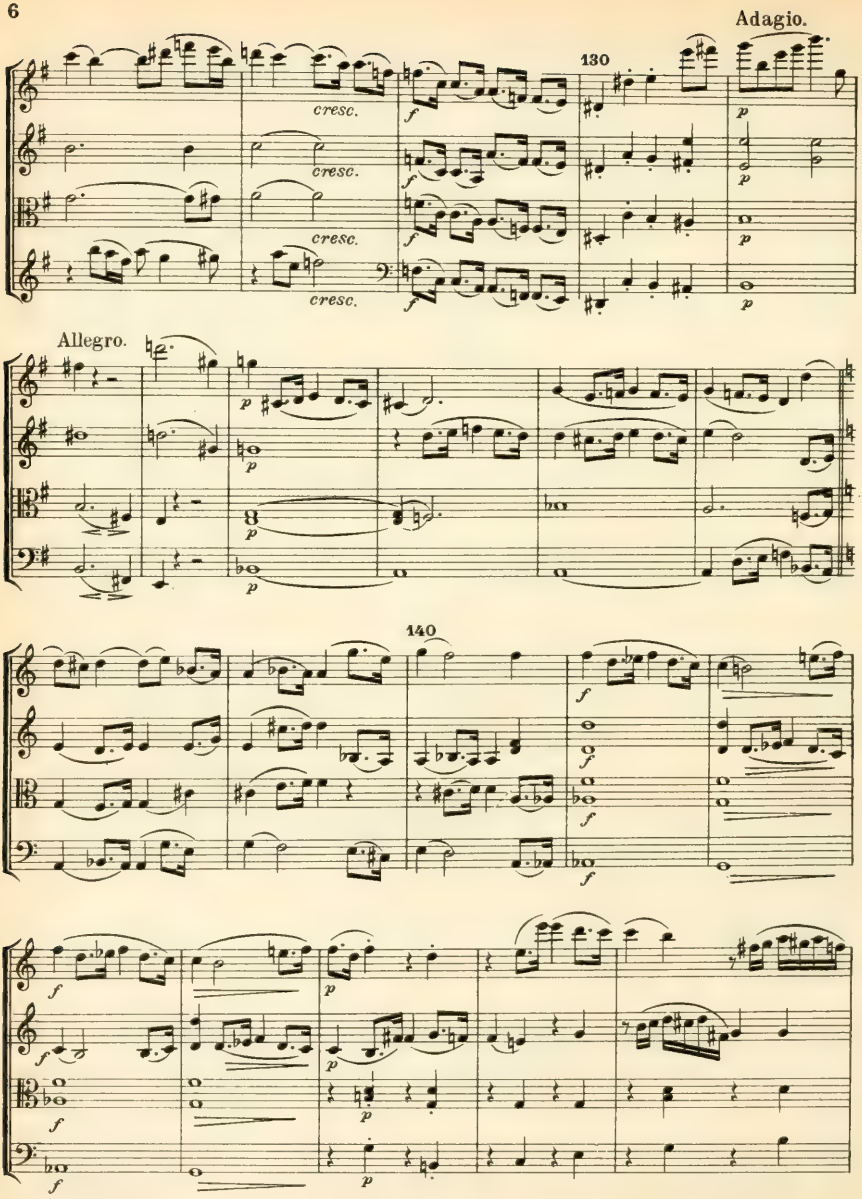


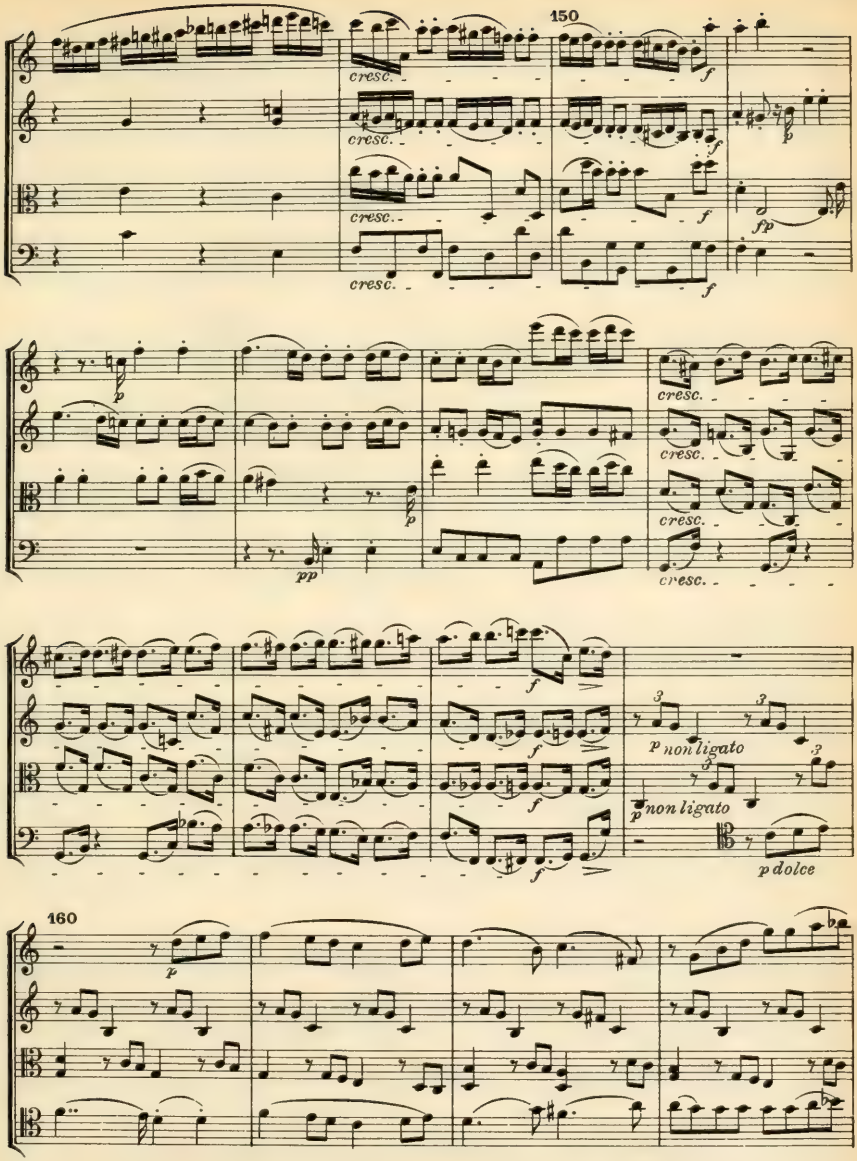

30
cresc.
40

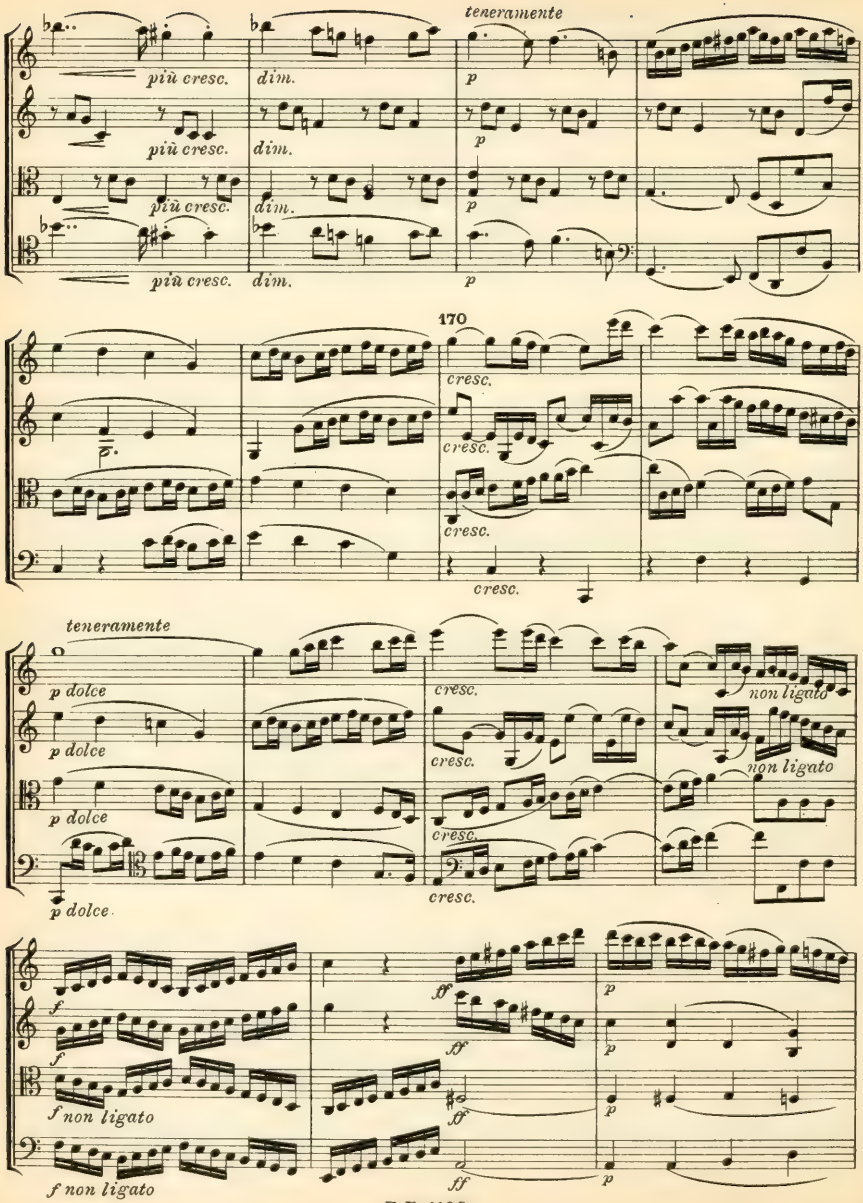

50
p
non ligato p dolce
p non ligato
più cresc.
dim.
teneramente
cresc.
dim.
p
60
dolce
cresc.
non ligato
f
ff
p ligato

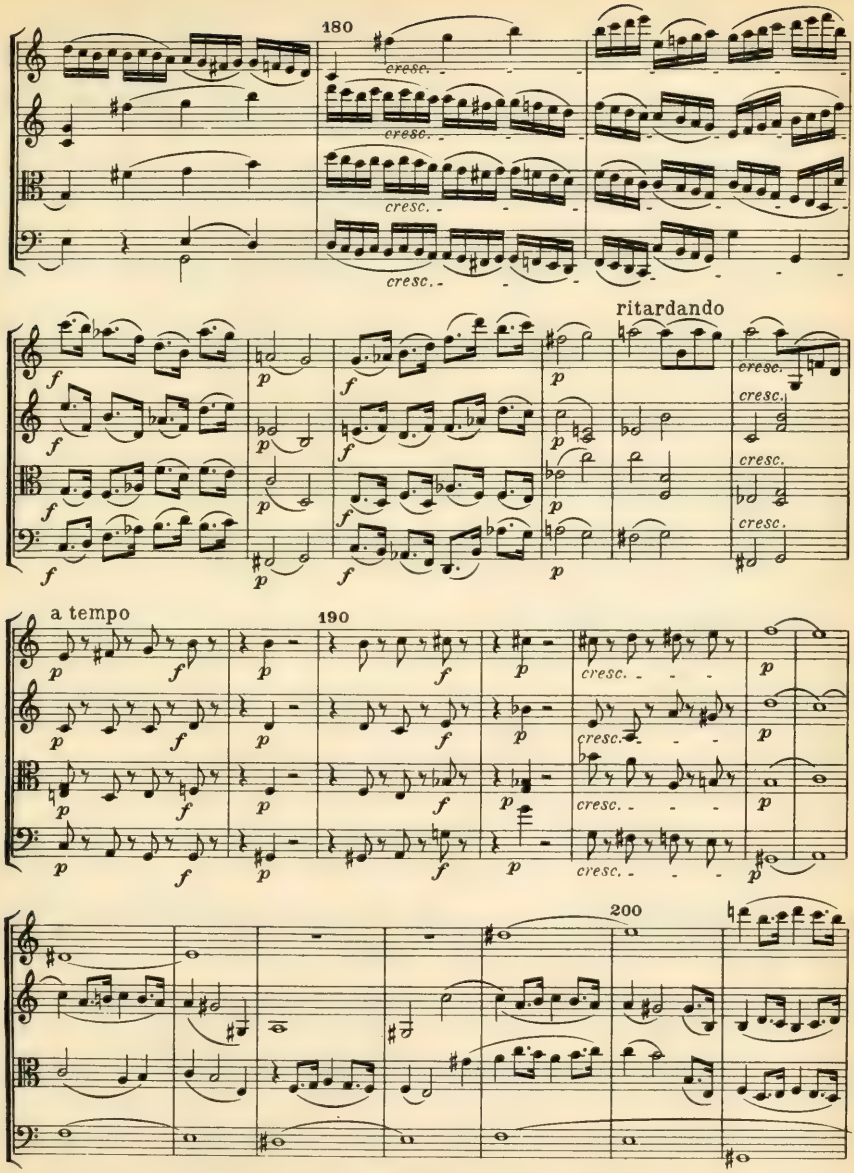

cresc.
70
ritard.
a tempo
80
90

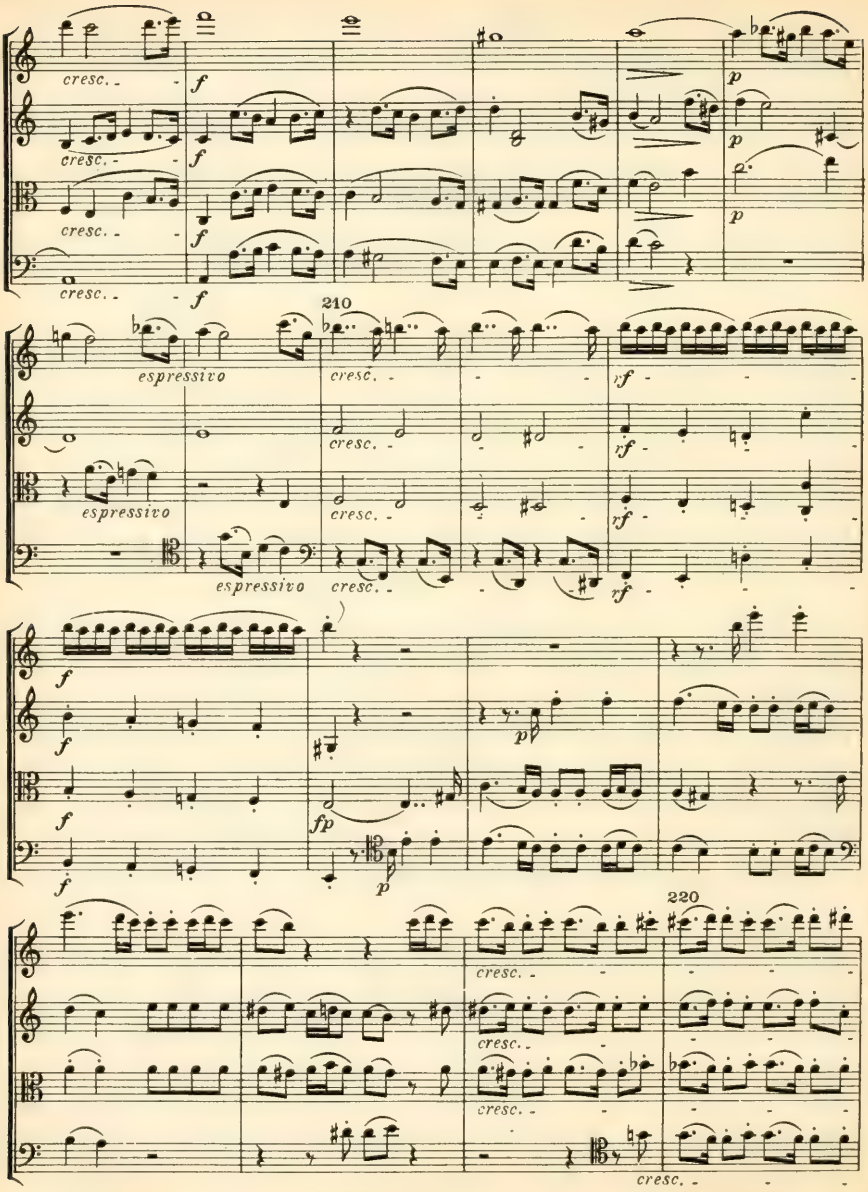

100
110
120
cresc.
dim.
espress.

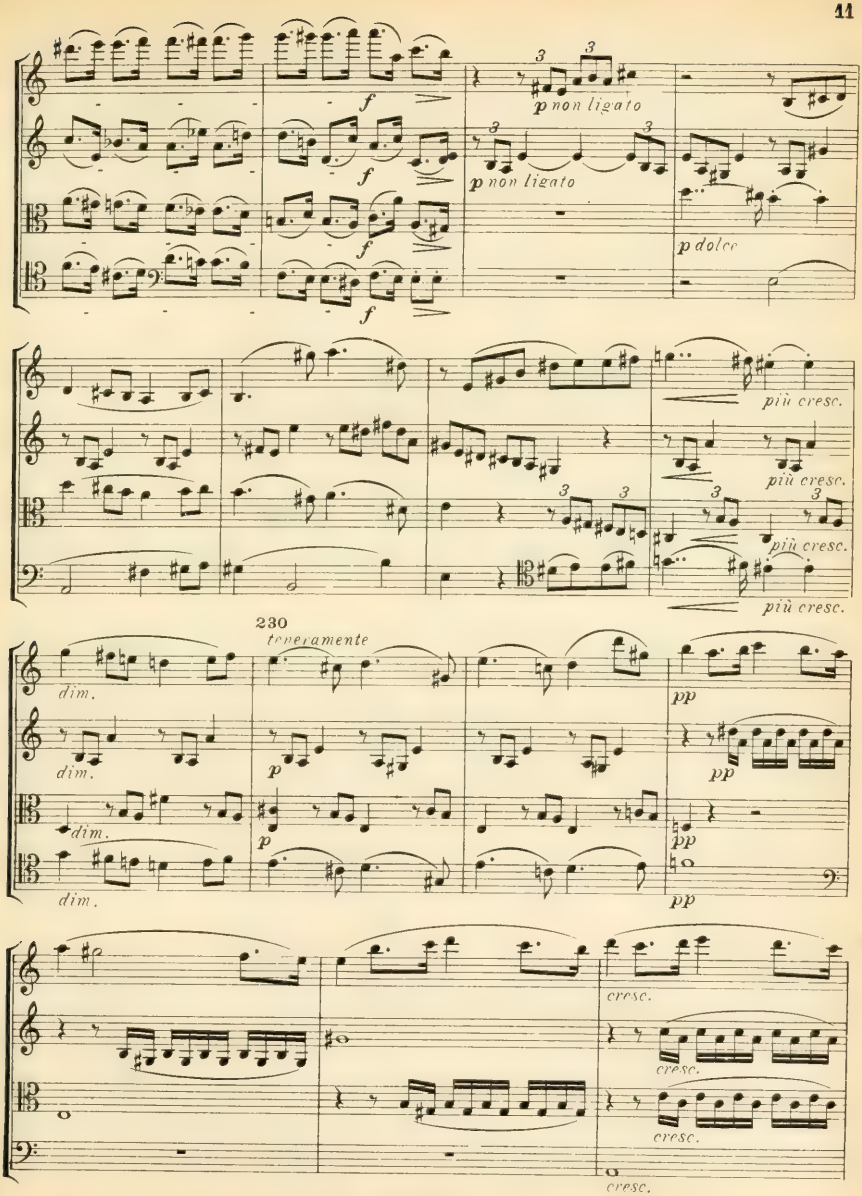

Adagio.
130
cresc.
cresc.
cresc.
cresc.
Allegro.
140

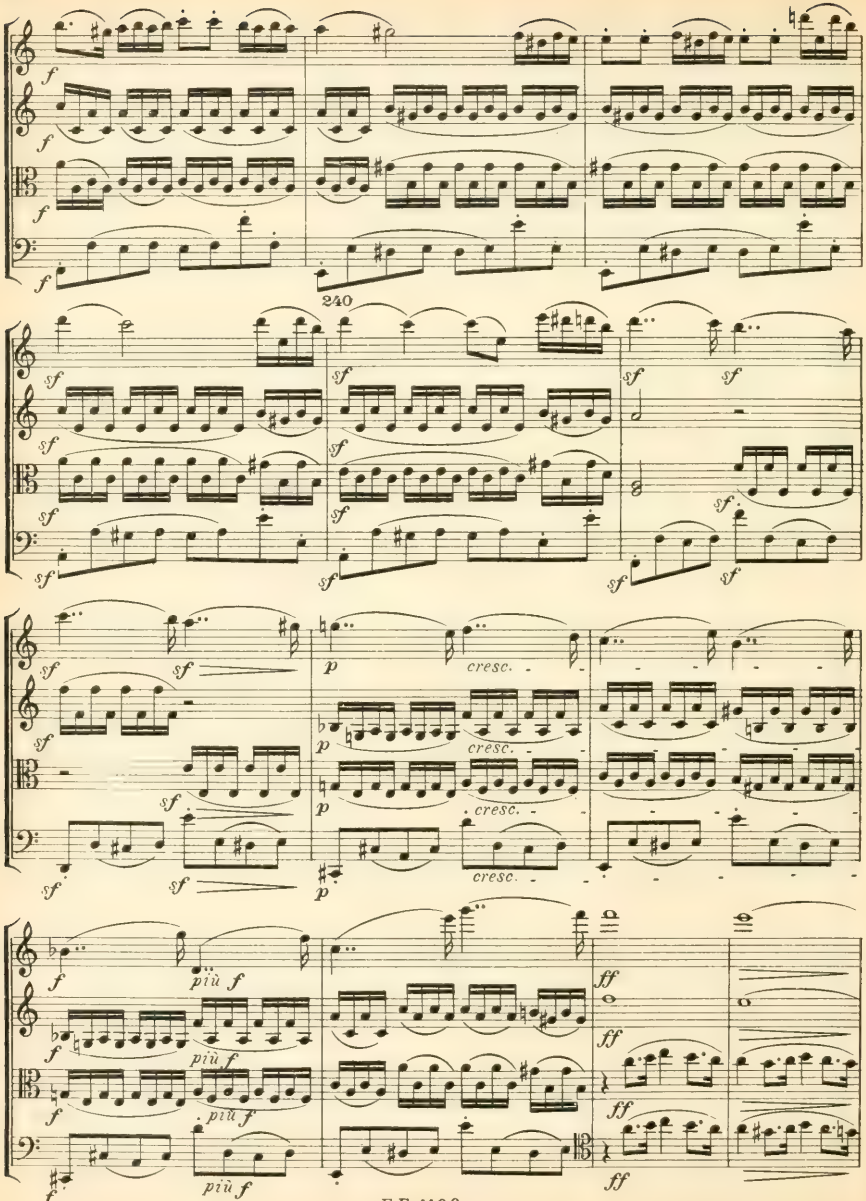

150
cresc.
f
fp
p
pp
p non ligato
p dolce
160

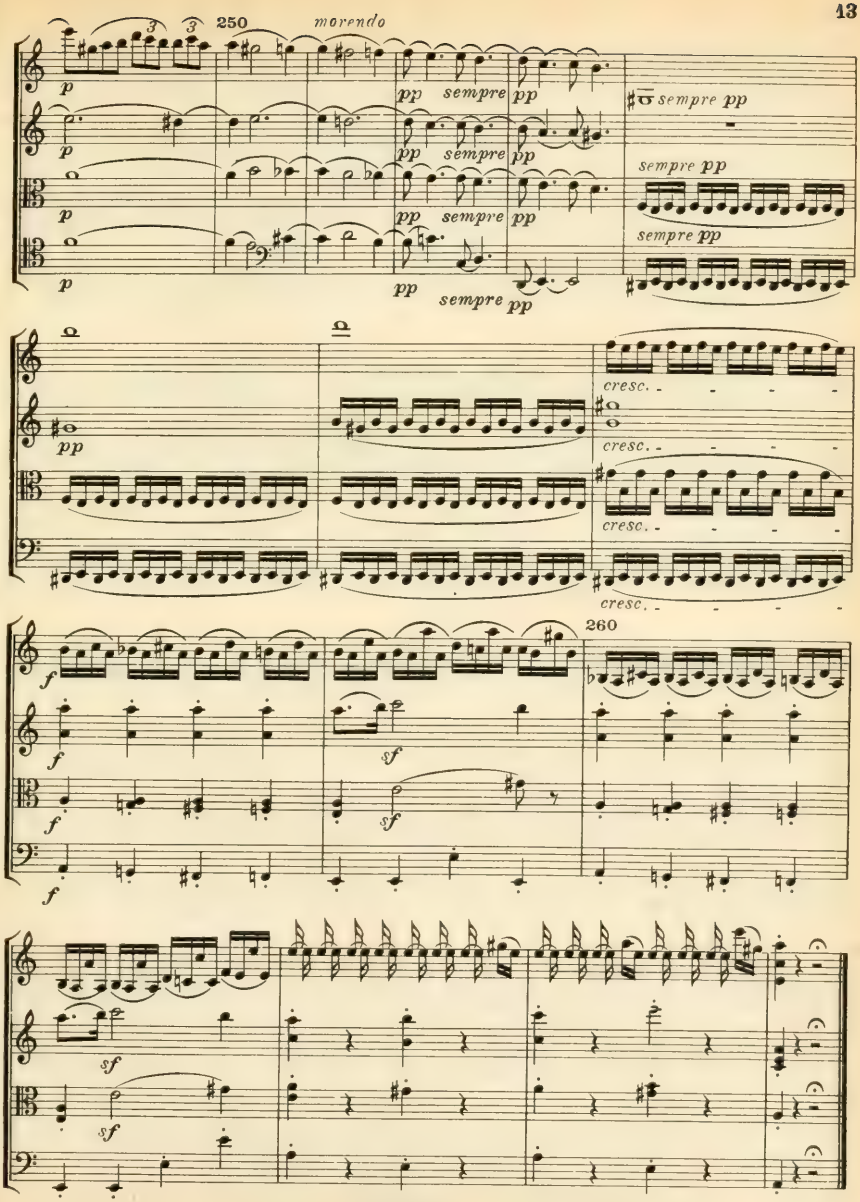

teneramente
più cresc.
dim.
p
170
cresc.
teneramente
p dolce
non ligato
f
ff
f non ligato


180
cresc.
ritardando
a tempo
190
200

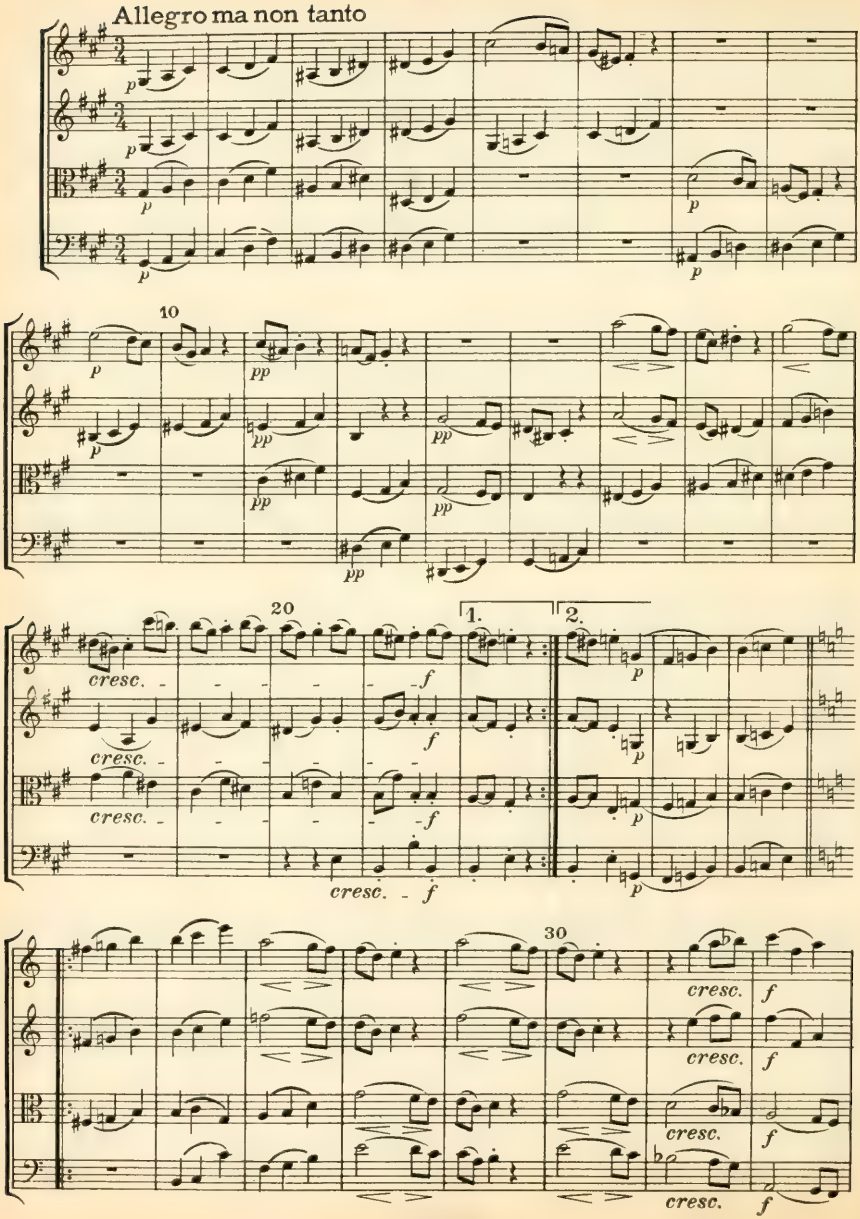

cresc.
f
p
espressivo
210
cresc.
if
fp
220

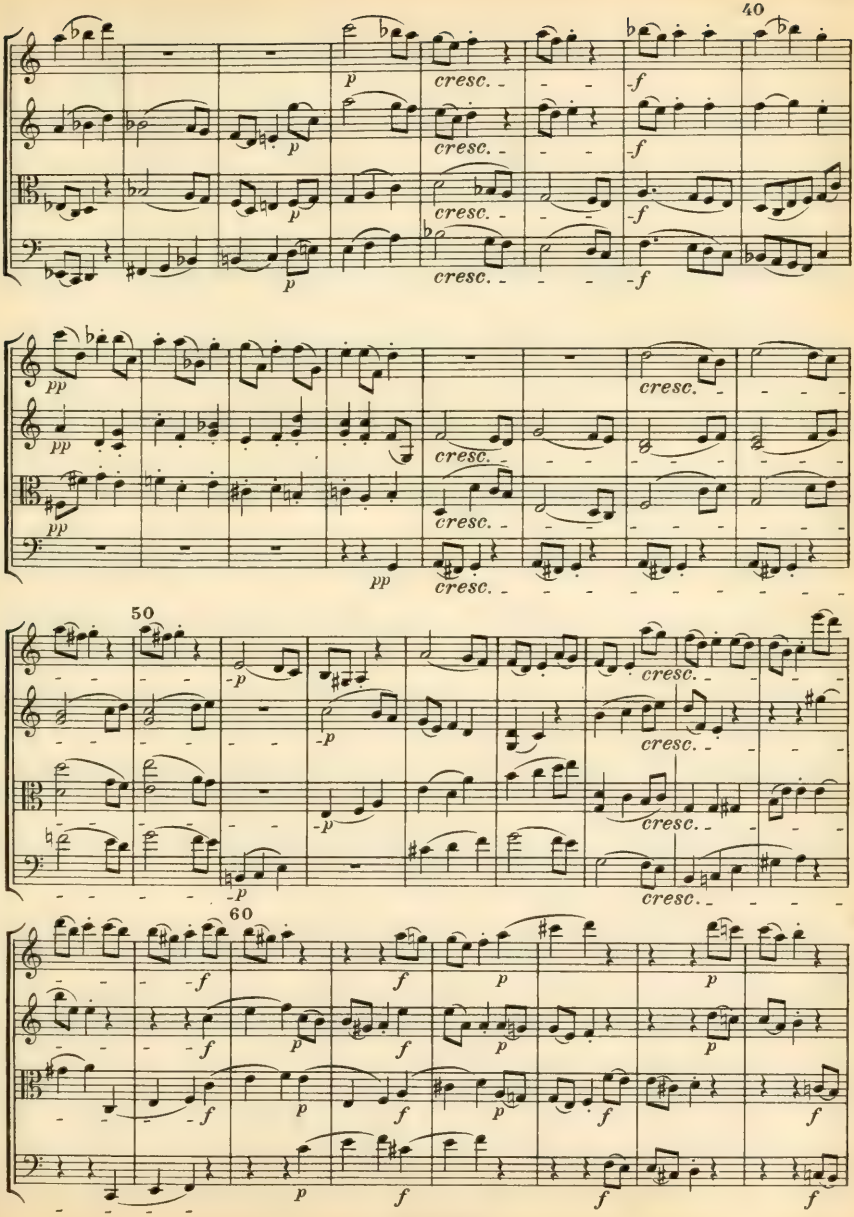

f
p non ligato
p dolce
più cresc.
230
teneramente
dim.
p
pp
cresc.

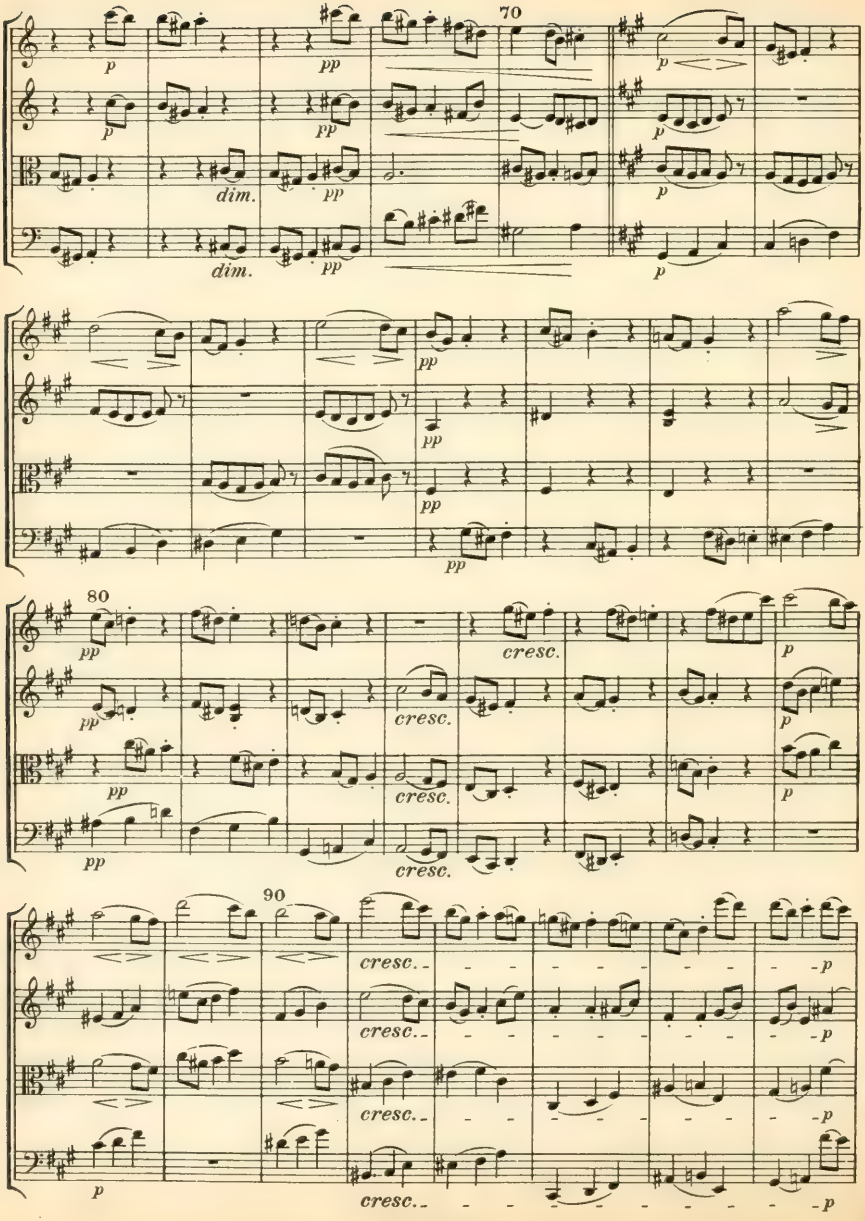

240
cresc.
più f
ff

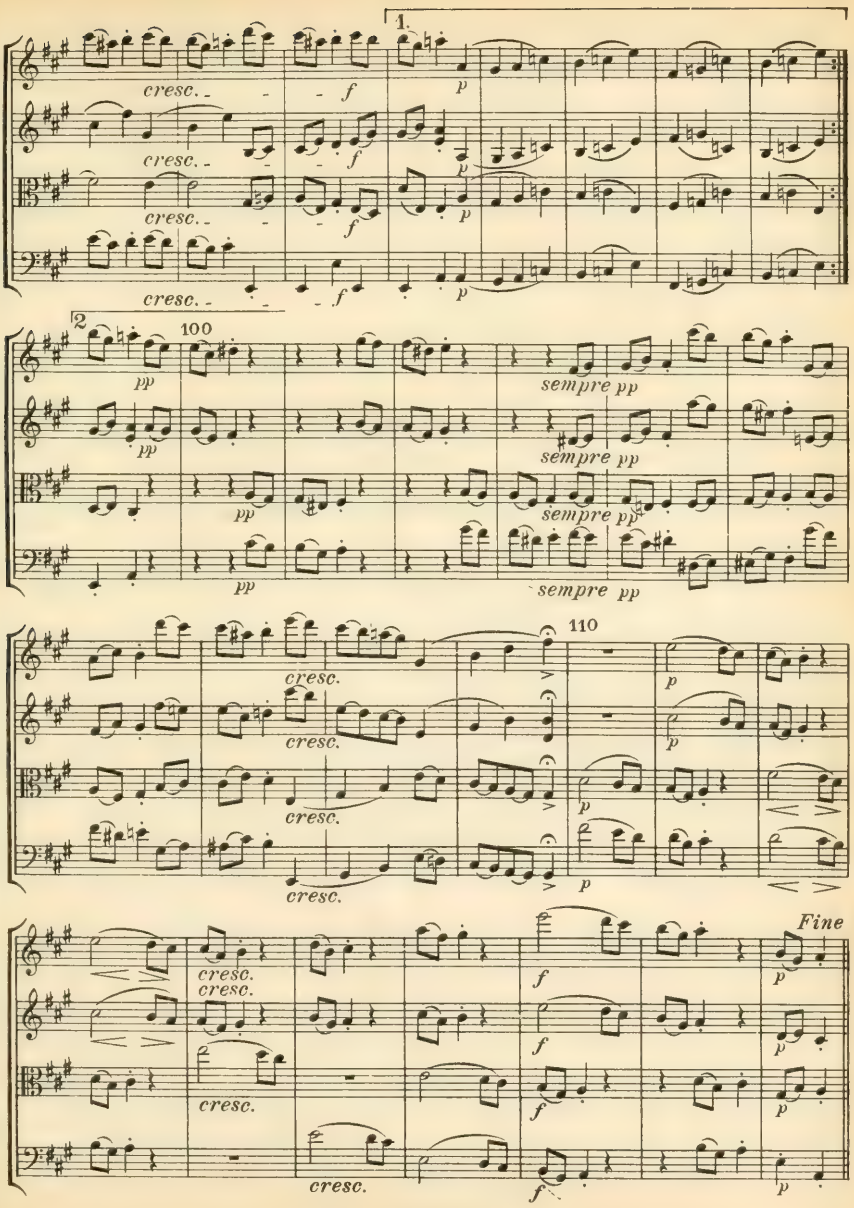

250
morendo
p
pp
sempre
pp
sempre pp
cresc.
260
f
sf

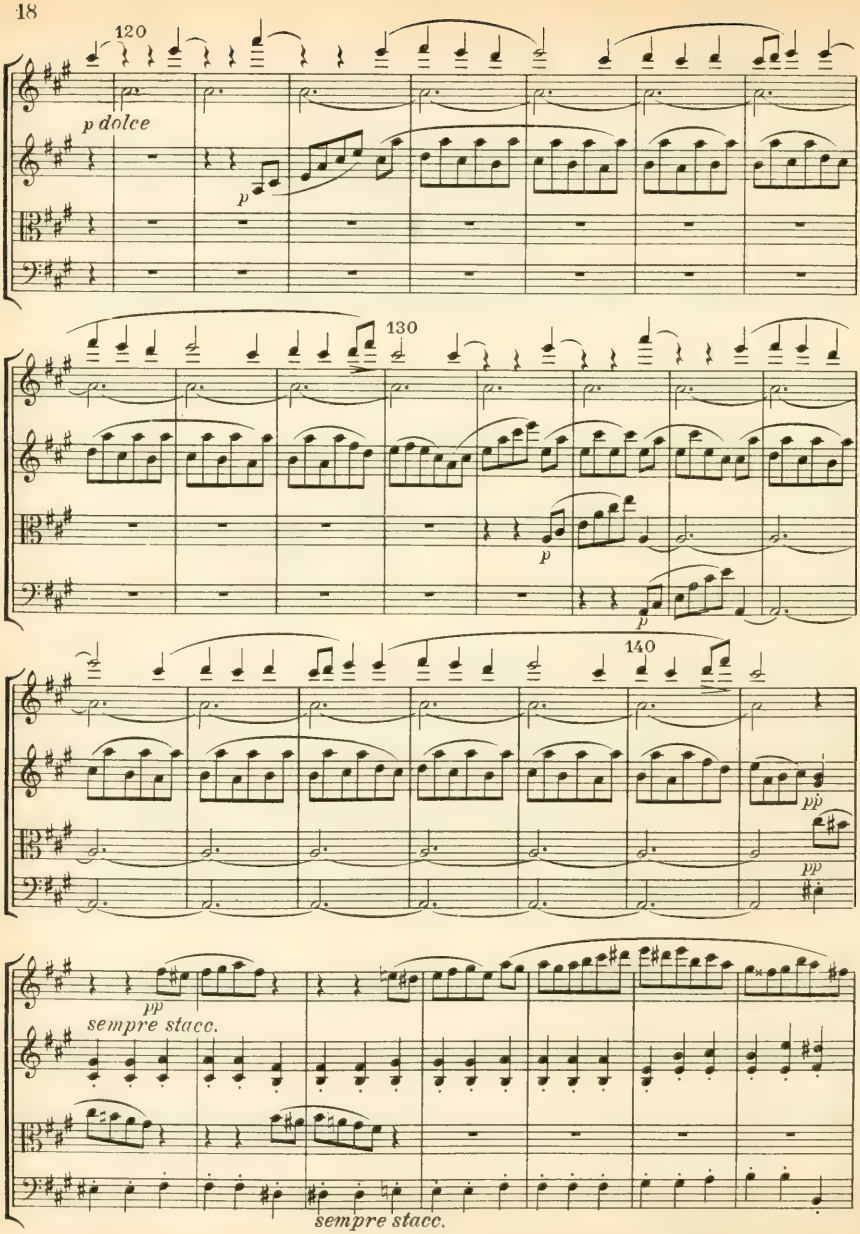
II

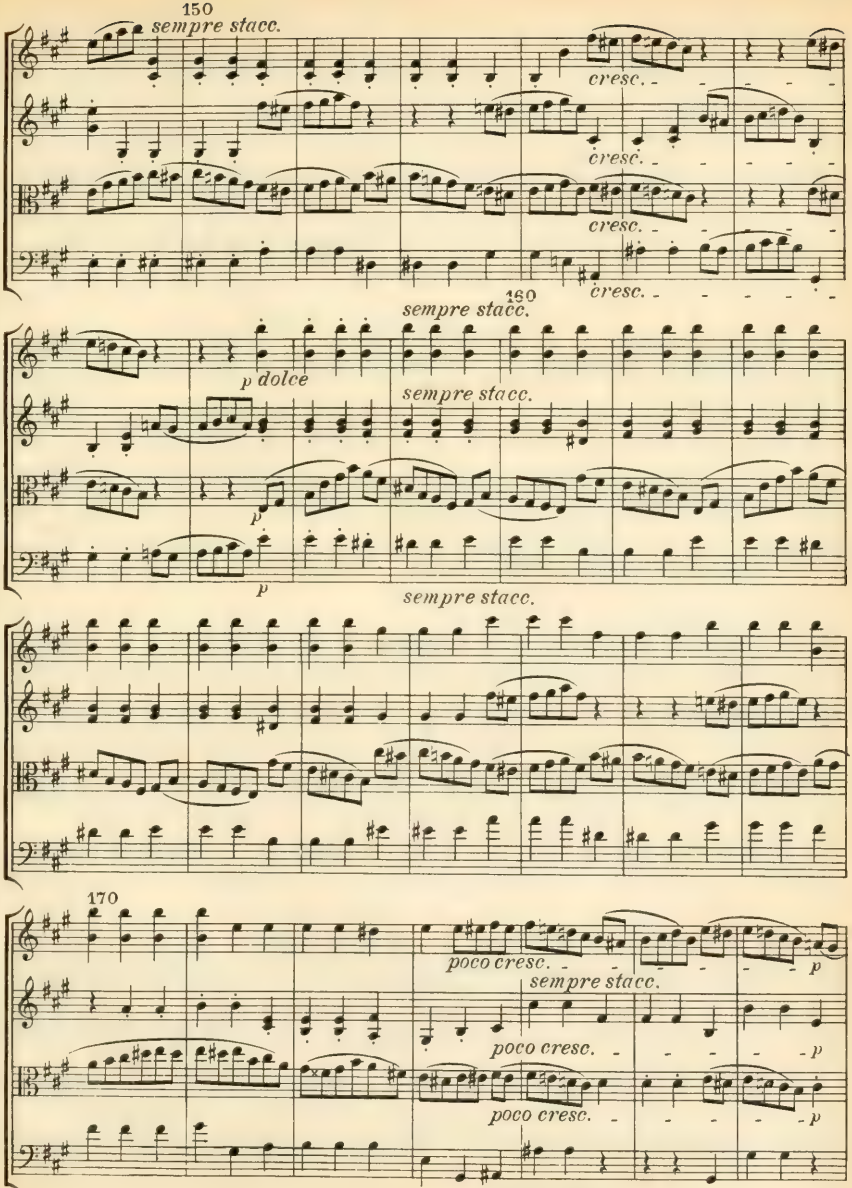


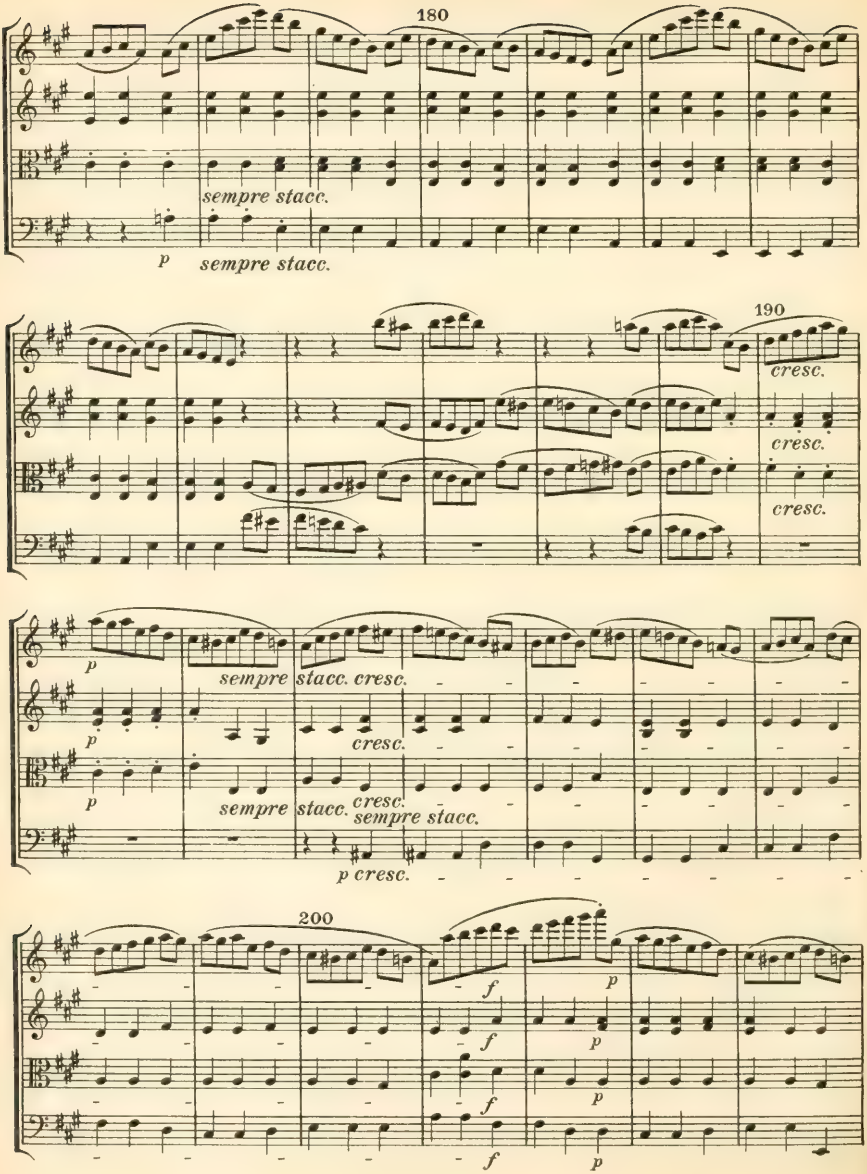

40
50
60
cresc.
E. E. 1106

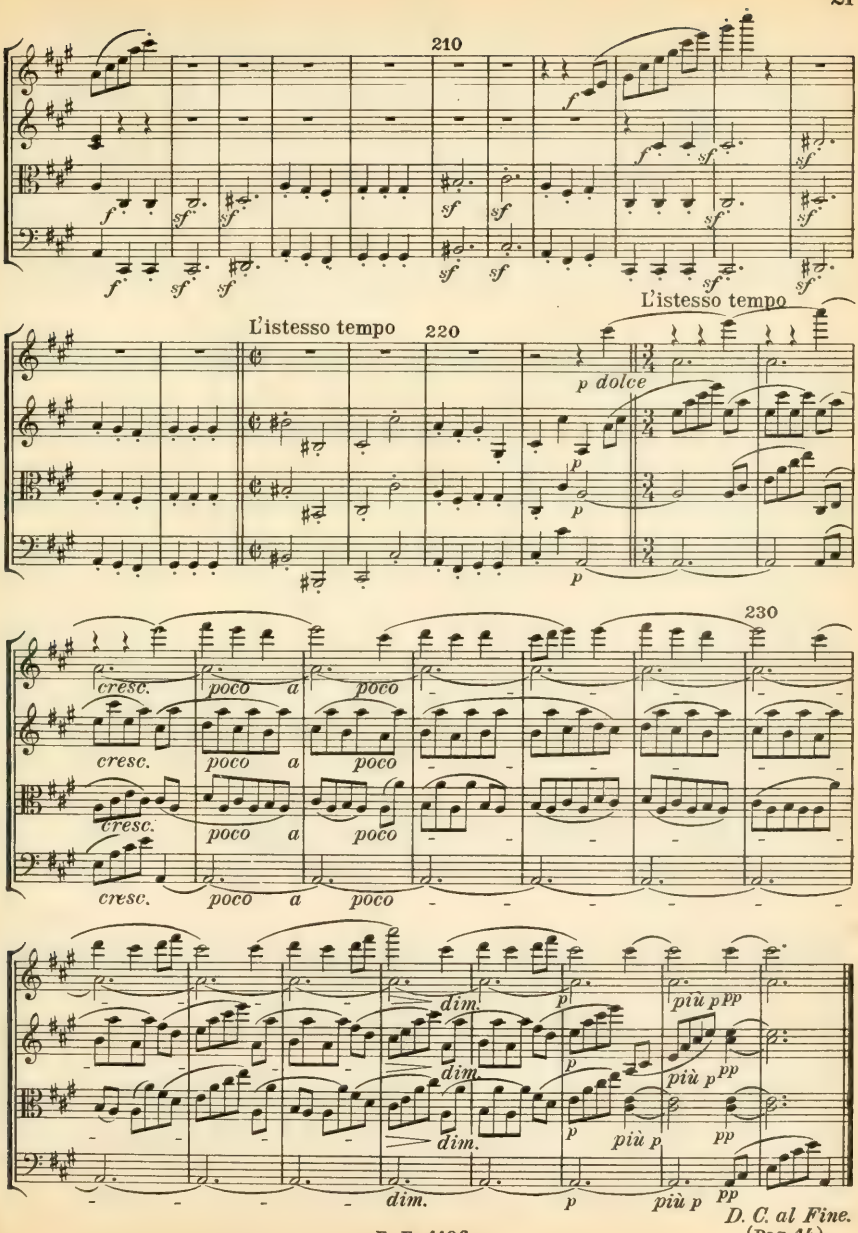

70
p
pp
dim.
80
cresc.
90


1.
cresc.
f
p
2
100
pp
sempre pp
110
Fine


120
p dolce
p
130
p
p
140
pp
pp
pp
sempre stacc.
sempre stacc.


150
sempre stacc.
cresc.
cresc.
cresc.
cresc.
160
sempre stacc.
p dolce
sempre stacc.
p
p
sempre stacc.
170
poco cresc.
p
sempre stacc.
poco cresc.
p
poco cresc.
p
poco cresc.

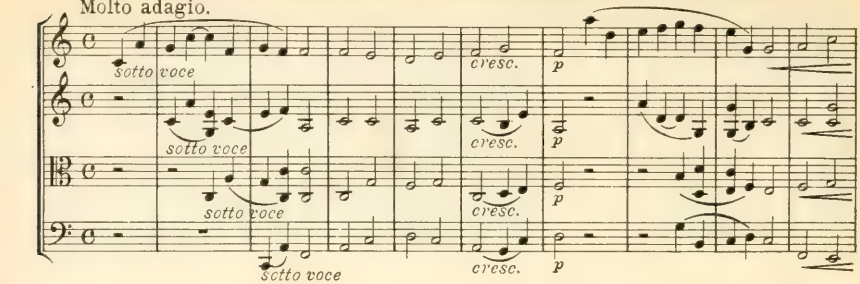

180
sempre stacc.
p
sempre stacc.
190
cresc.
cresc.
cresc.
p
sempre stacc. cresc.
p
cresc.
p
sempre stacc. cresc.
sempre stacc.
p cresc.
200
f
p
f
p
f
p
f
p

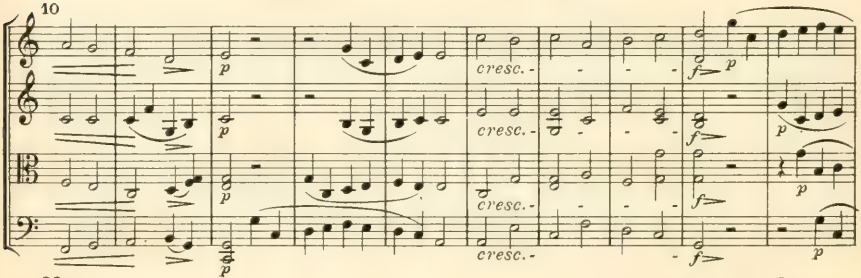

210
L'istesso tempo
L'istesso tempo
220
p dolce
230
cresc.
poco a poco
dim.
più p
pp
D. C. al Fine.
(Pag. 14)

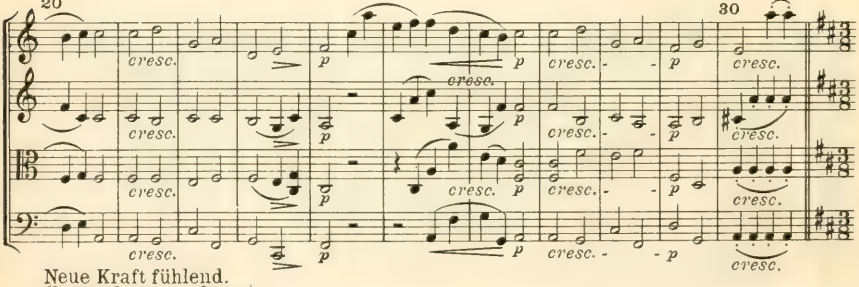
III

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
(Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.)

Molto adagio.

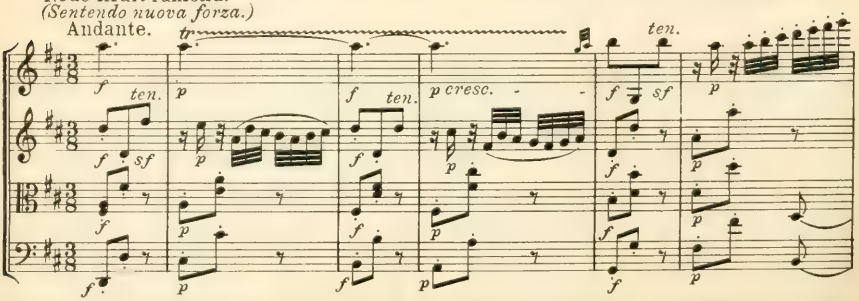




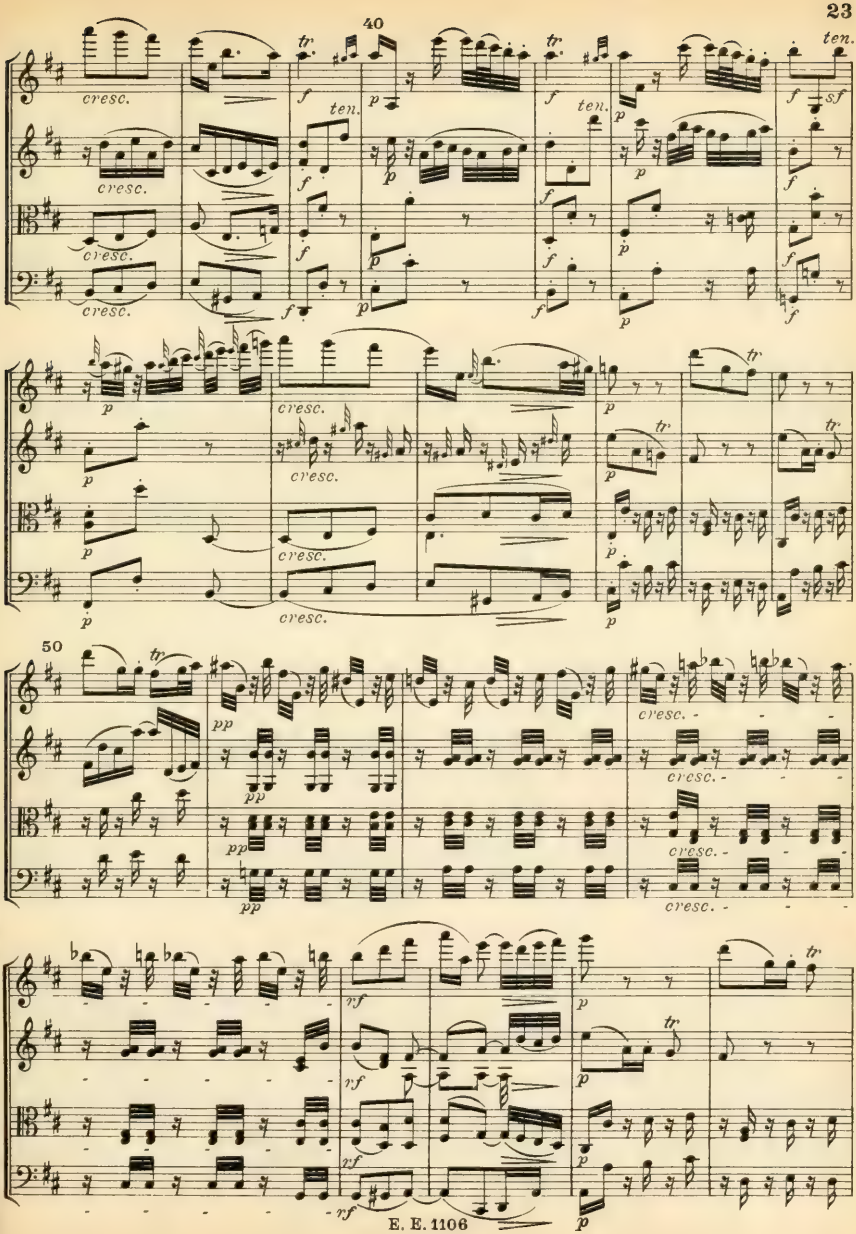


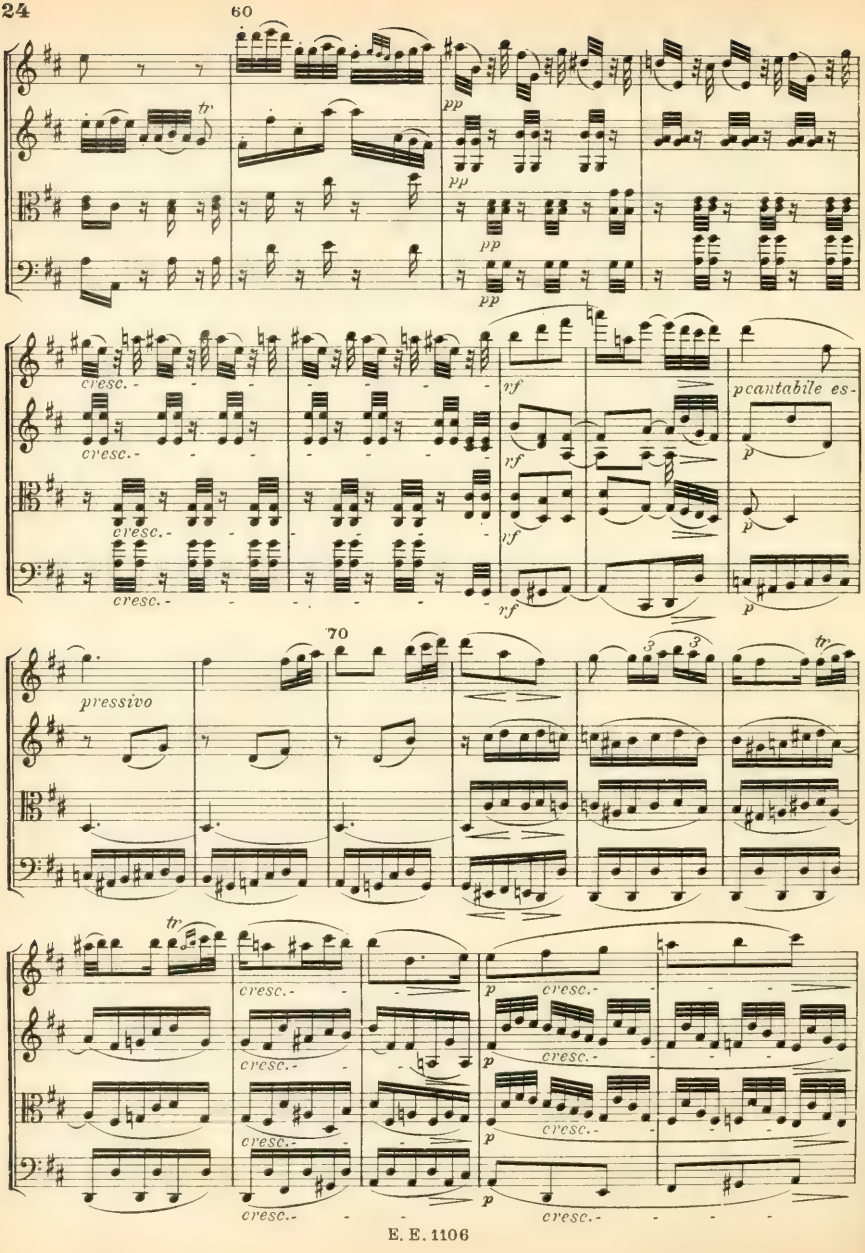
Neue Kraft fühlend.
(Sentendo nuova forza.)

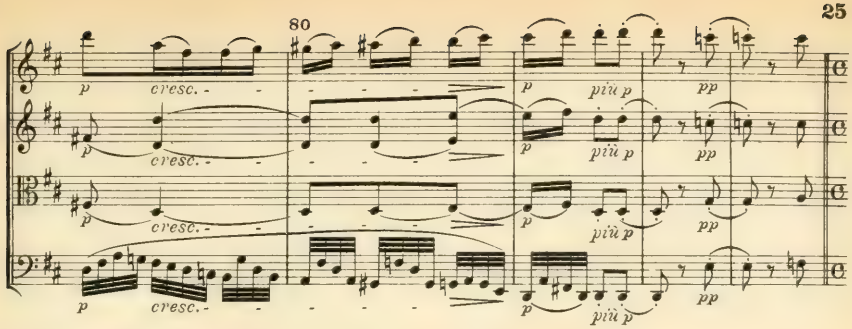
Andante.



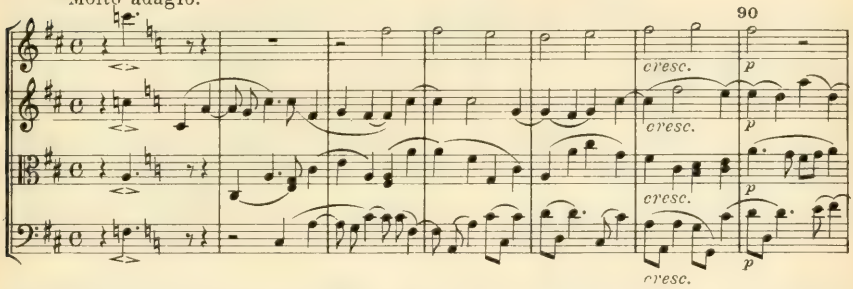
NB. Die deutschen Überschriften sind von Beethovens Hand, die italienischen von fremder Hand im Originalmanuscript geschrieben.

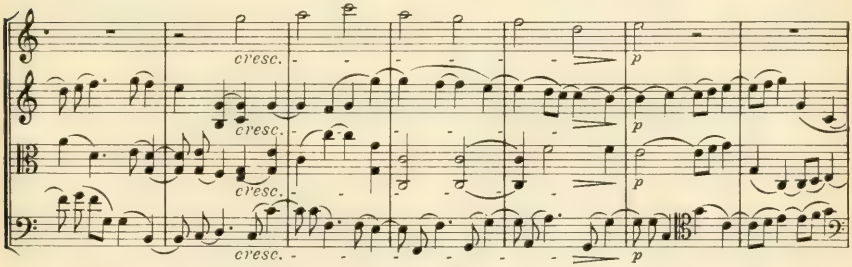

40
cresc.
ten.
sf
50
pp
nf

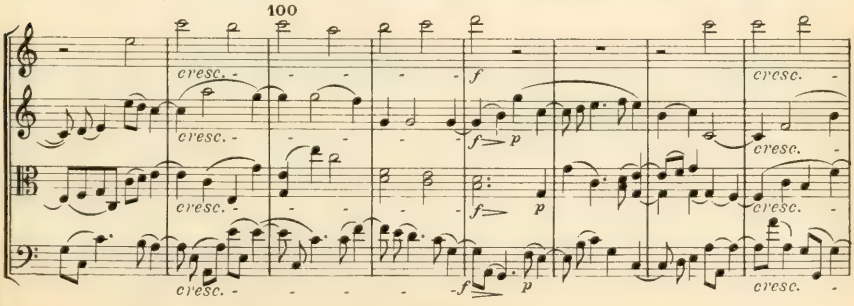

60
tr
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
vf
vf
vf
rf
pcantabile es-
p
p
p
70
pressivo
3
3
tr
tr
cresc.
cresc.
cresc.
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.

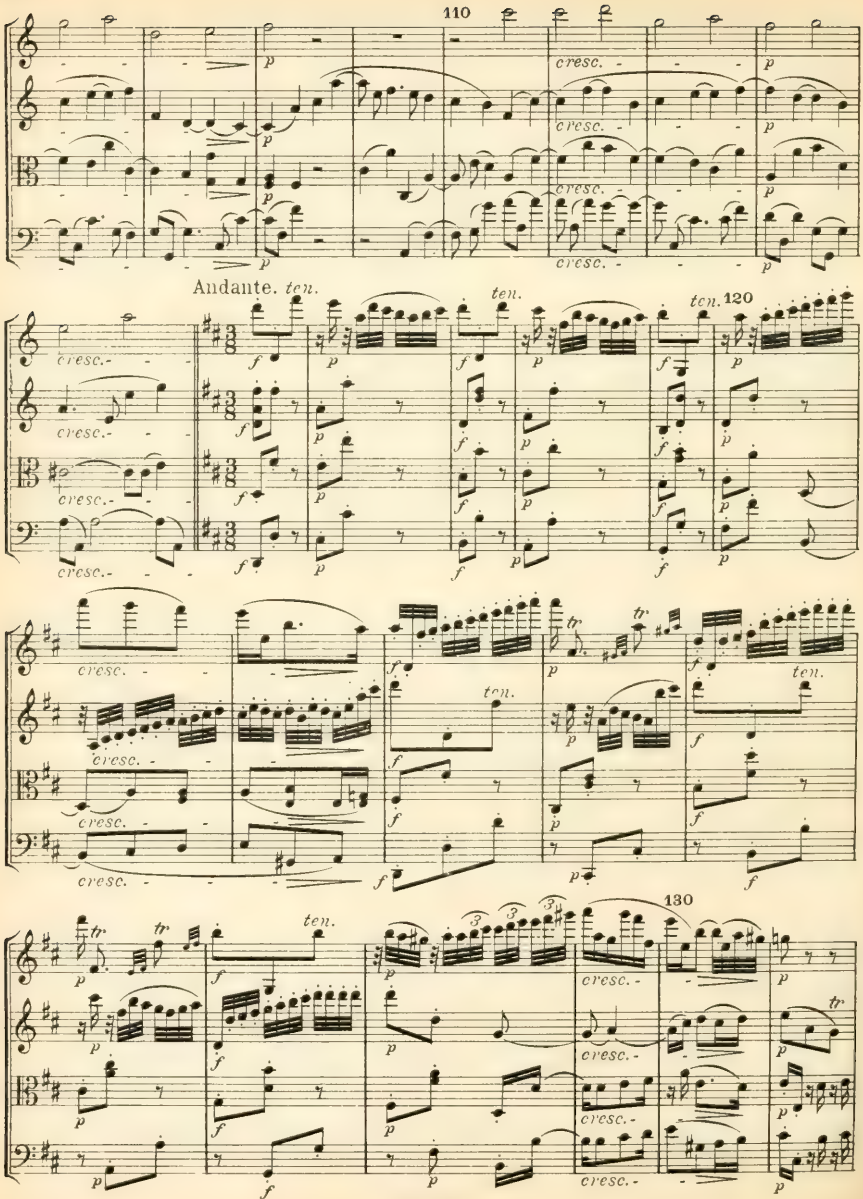


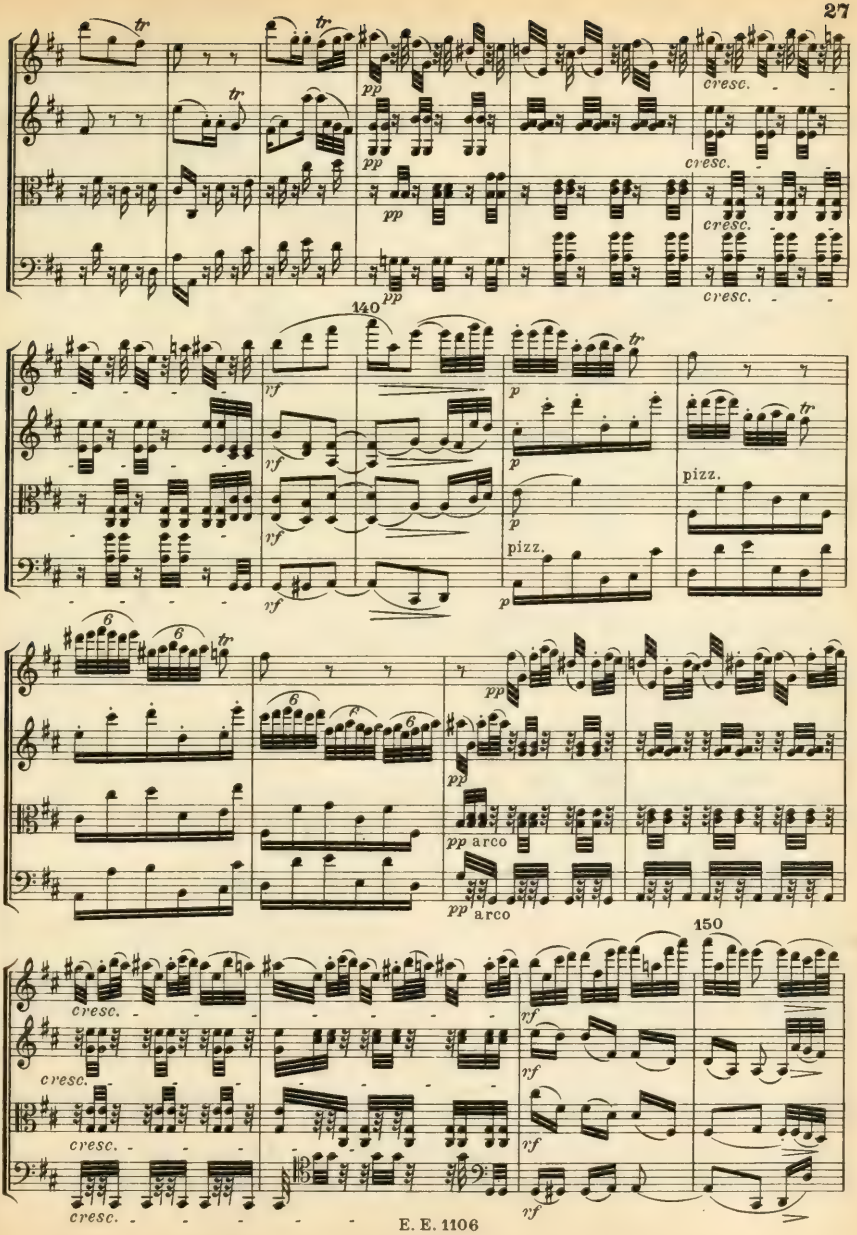
Molto adagio.

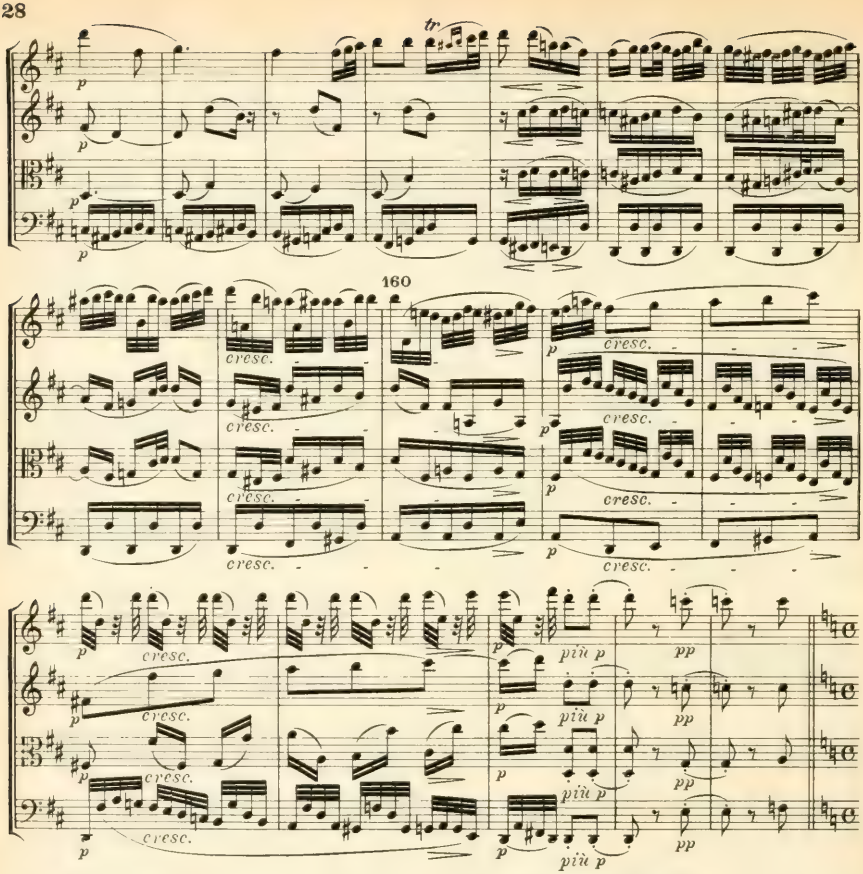




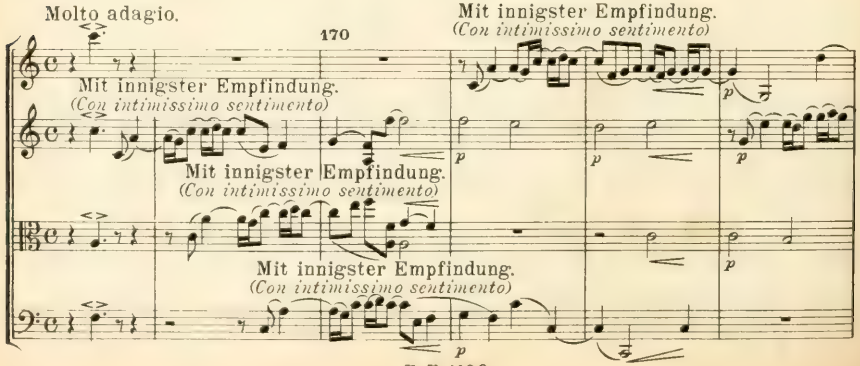


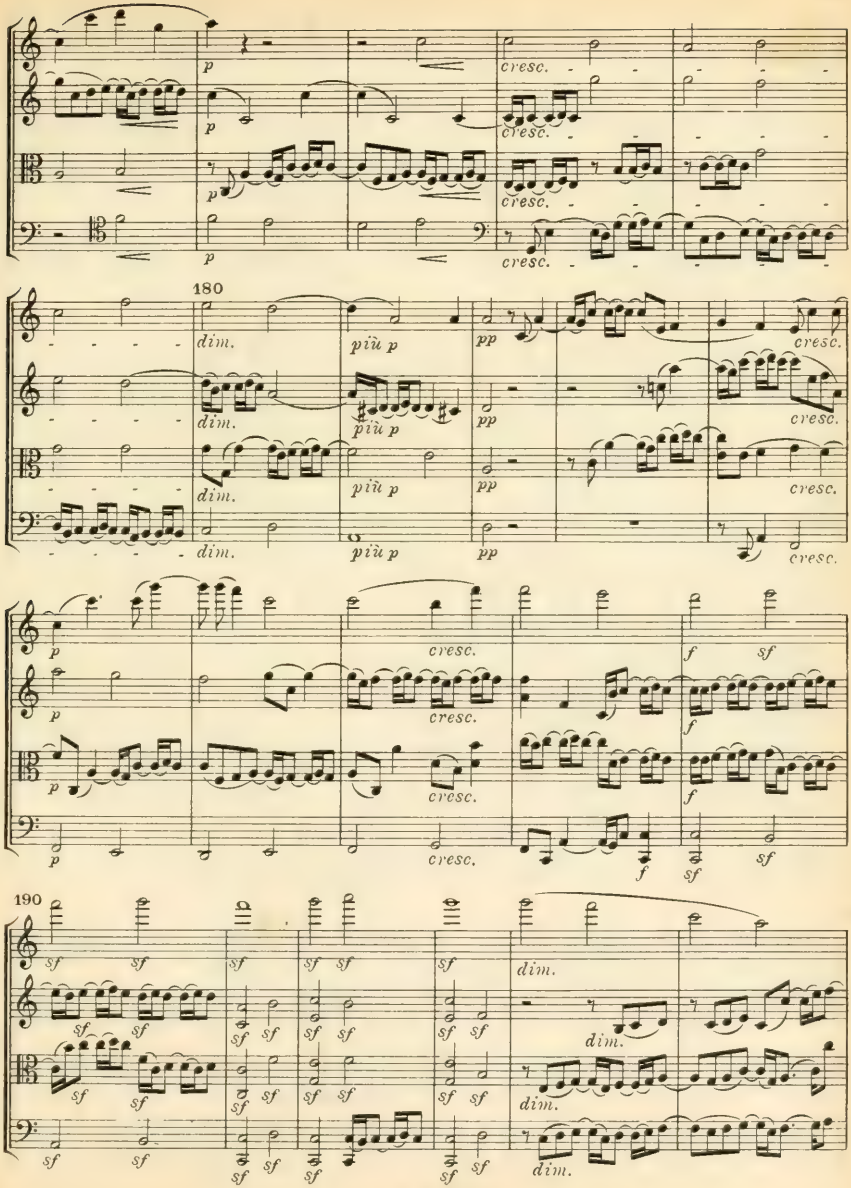

110
cresc.
Andante.
ten.
120
130

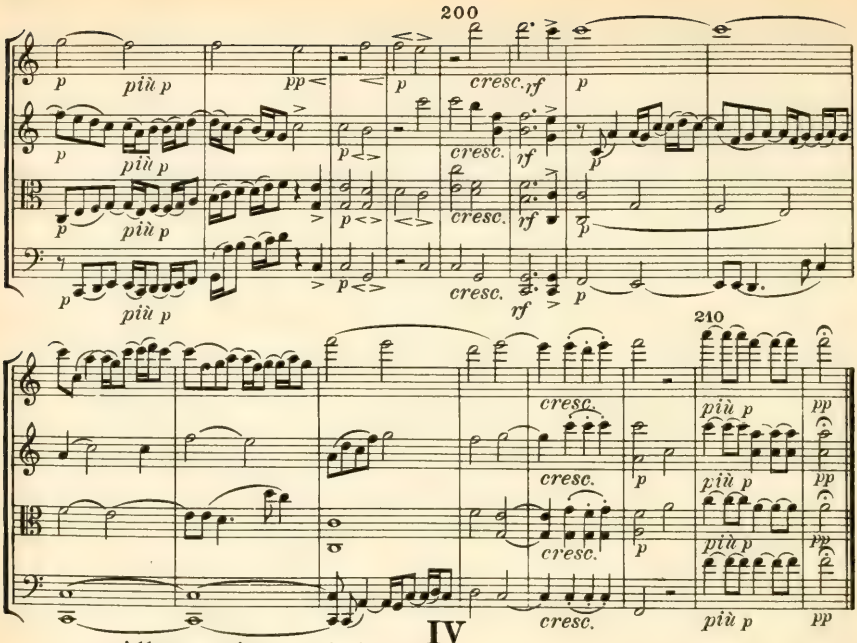

tr
pp
cresc.
140
vf
p
pizz.
6
pp arco
150
vf



Molto adagio.

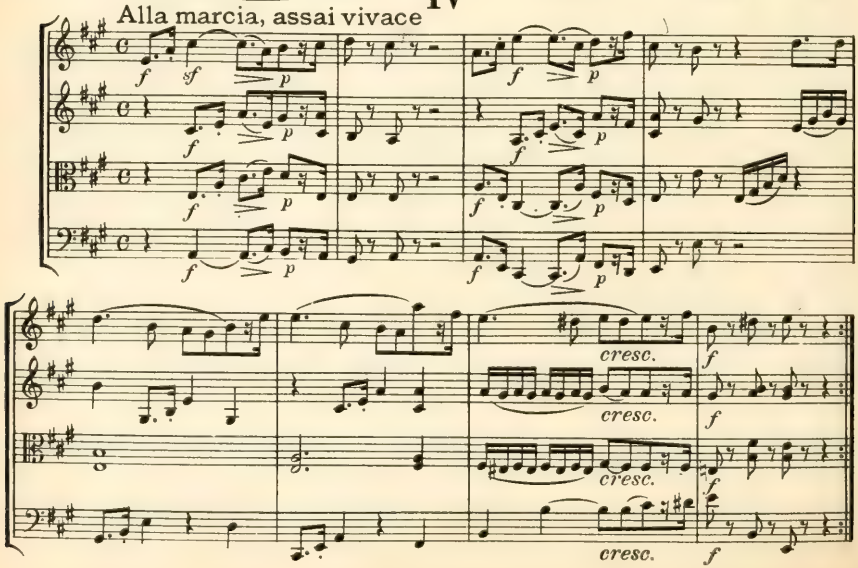


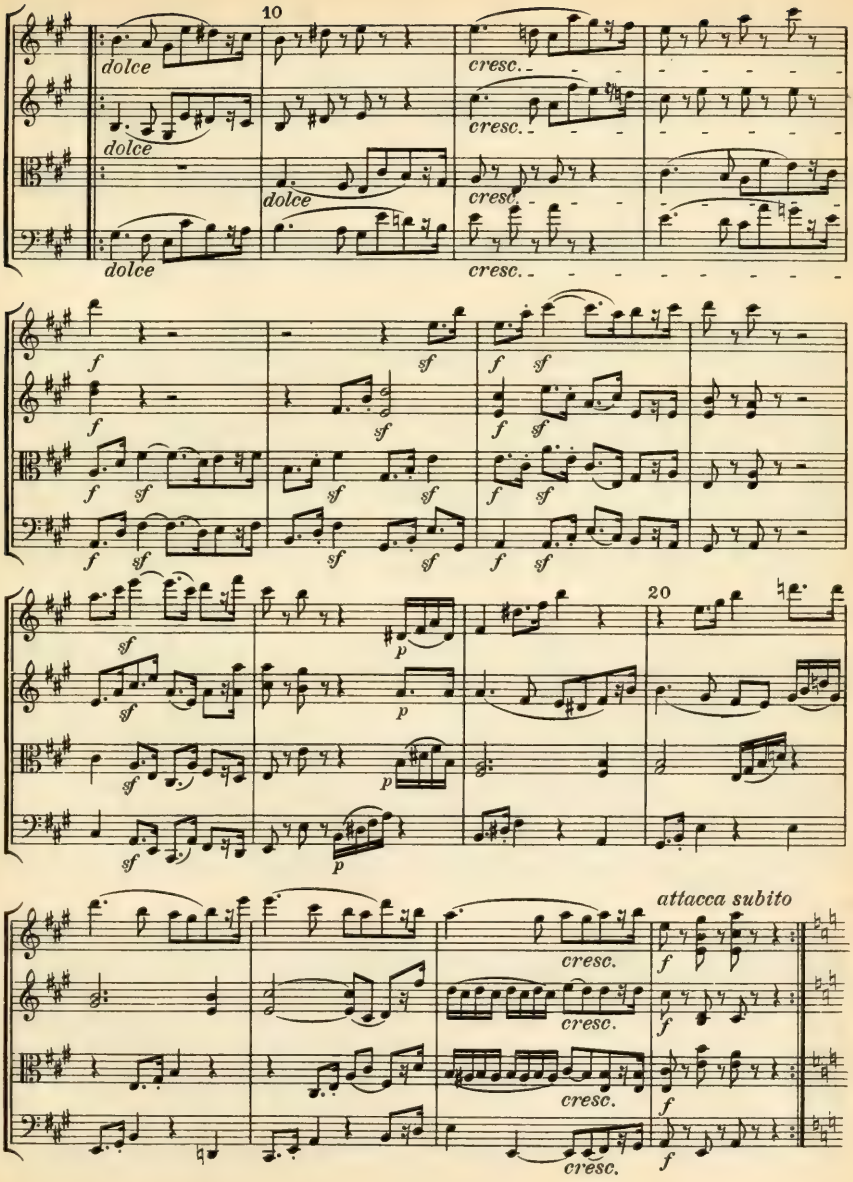

180
190
p
cresc.
dim.
più p
pp
f
sf

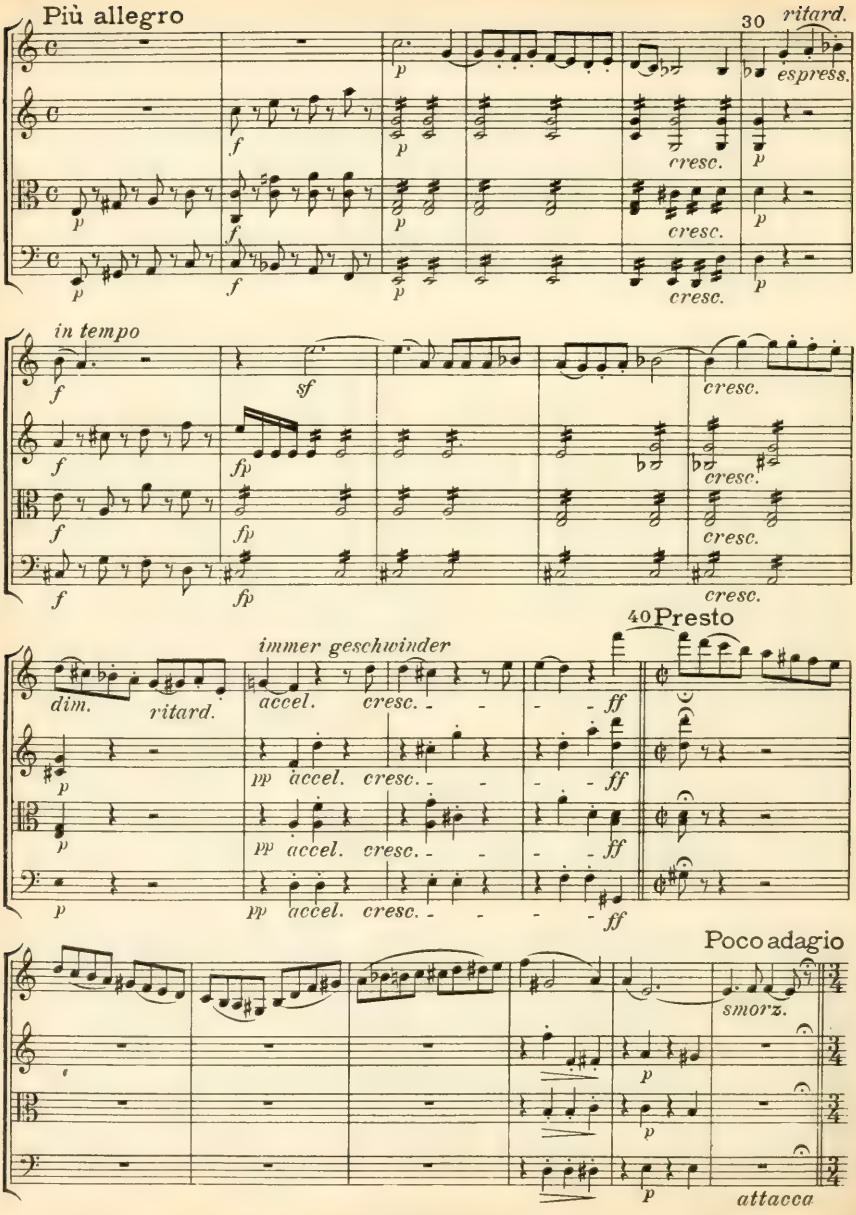


IV

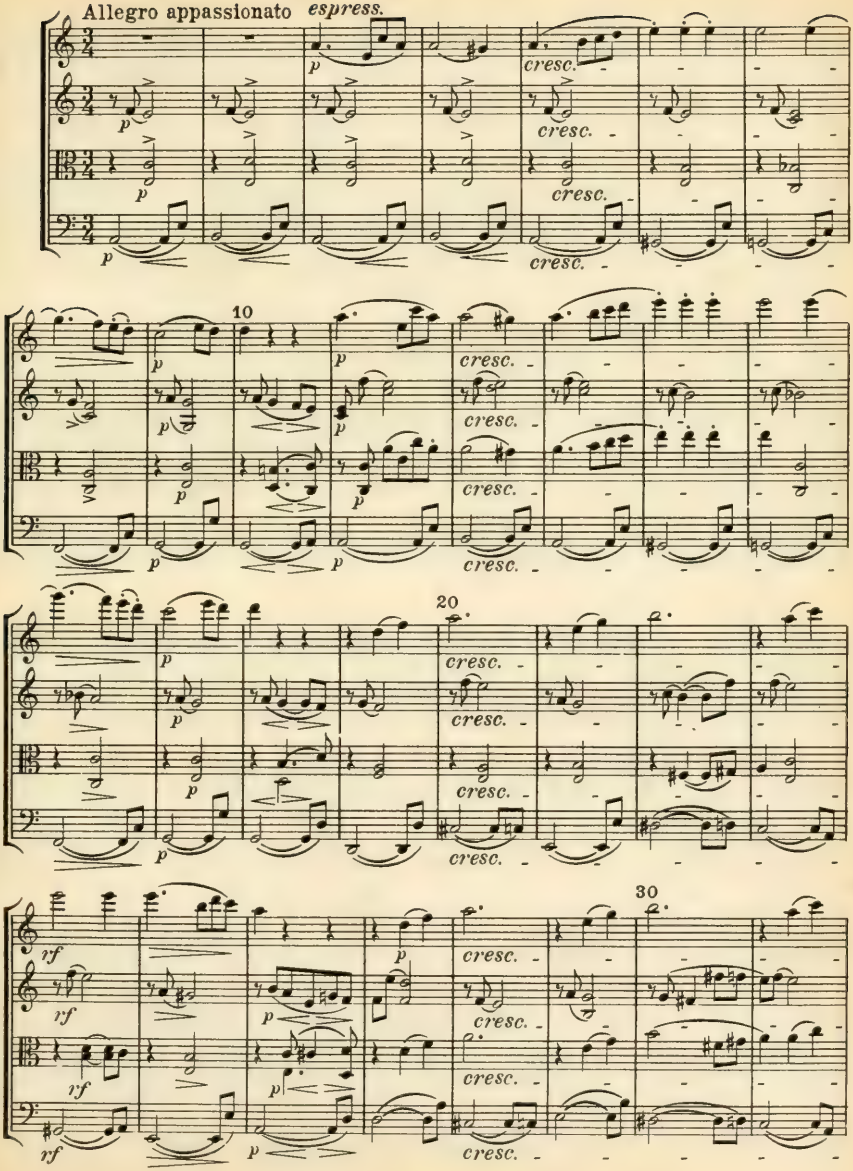
Alla marcia, assai vivace

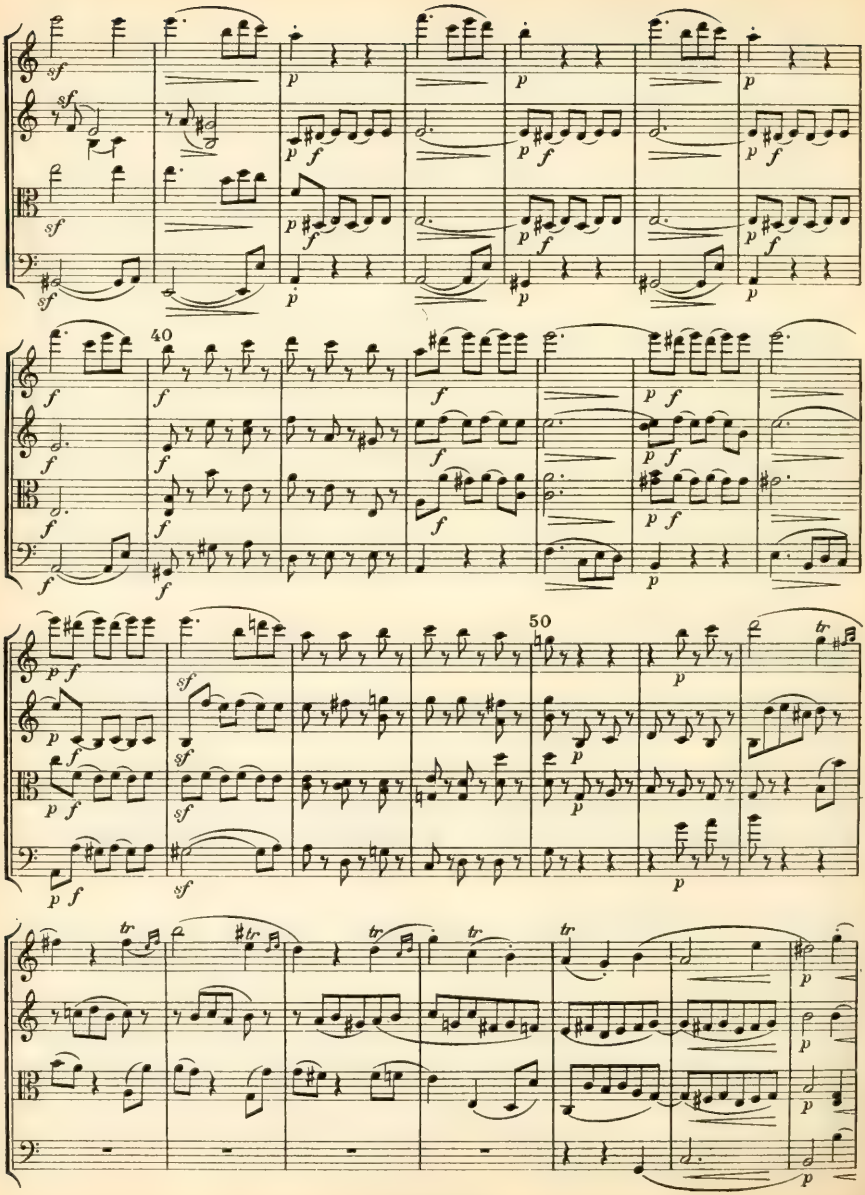


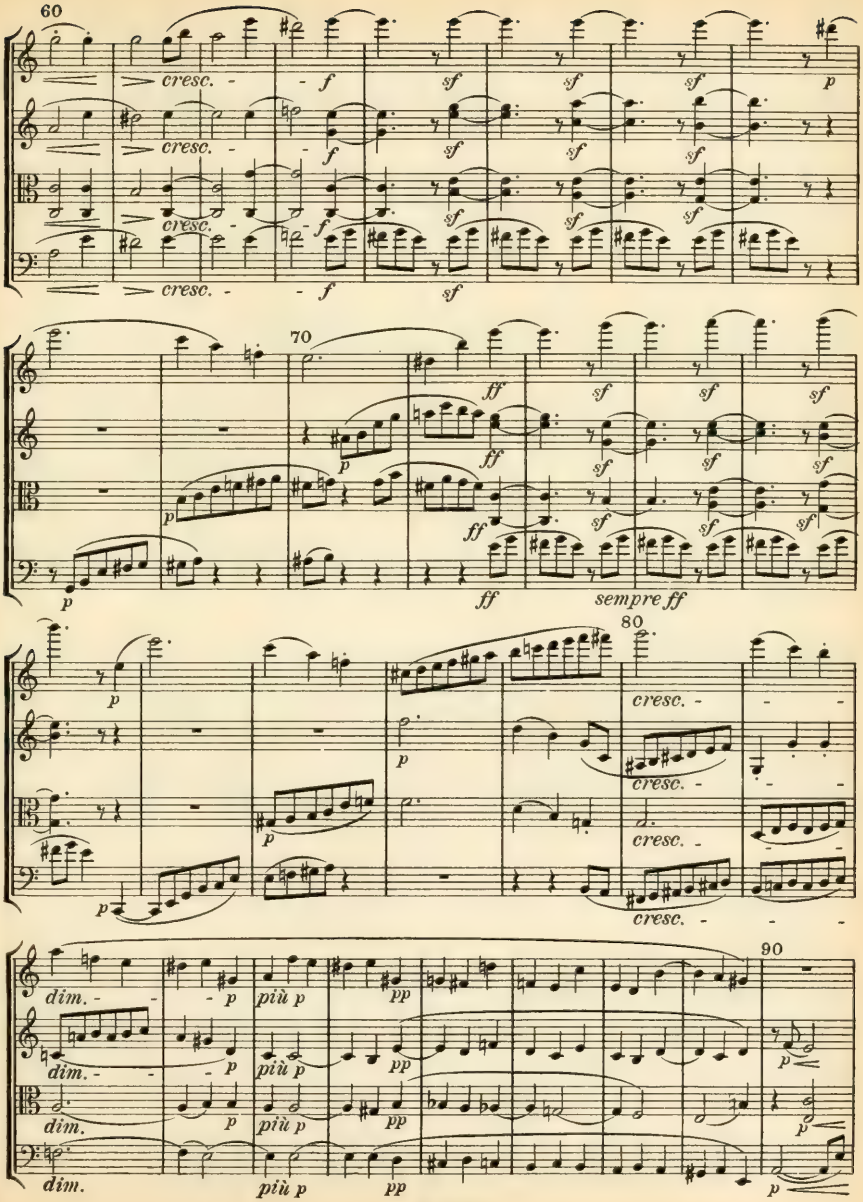

10
dolce
dolce
dolce
dolce
cresc.
cresc.
cresc.
cresc.
f
sf
20
p
attacca subito
cresc.
cresc.
cresc.
cresc.

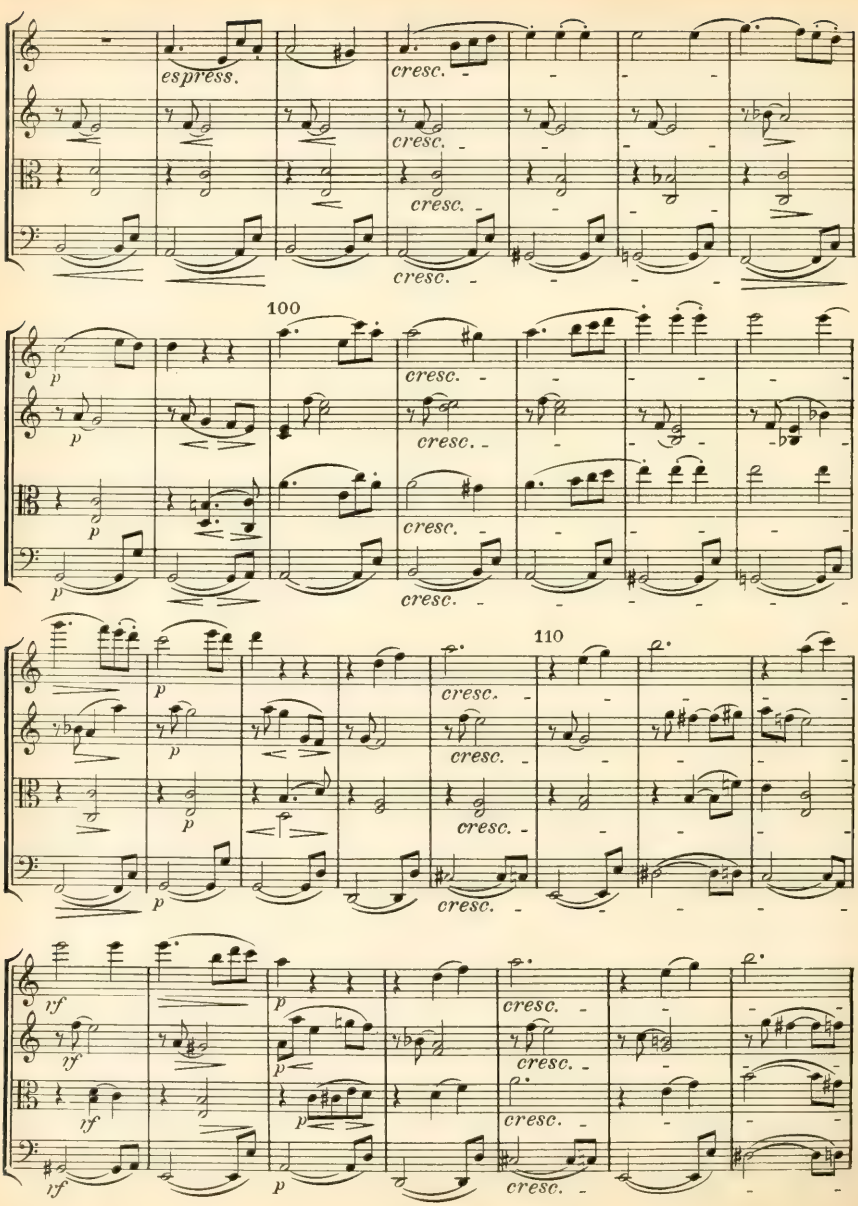

Più allegro
30
ritard.
espress.
cresc.
in tempo
sf
fp
40
Presto
immer geschwinder
dim.
ritard.
accel.
Poco adagio
smorz.
attacca

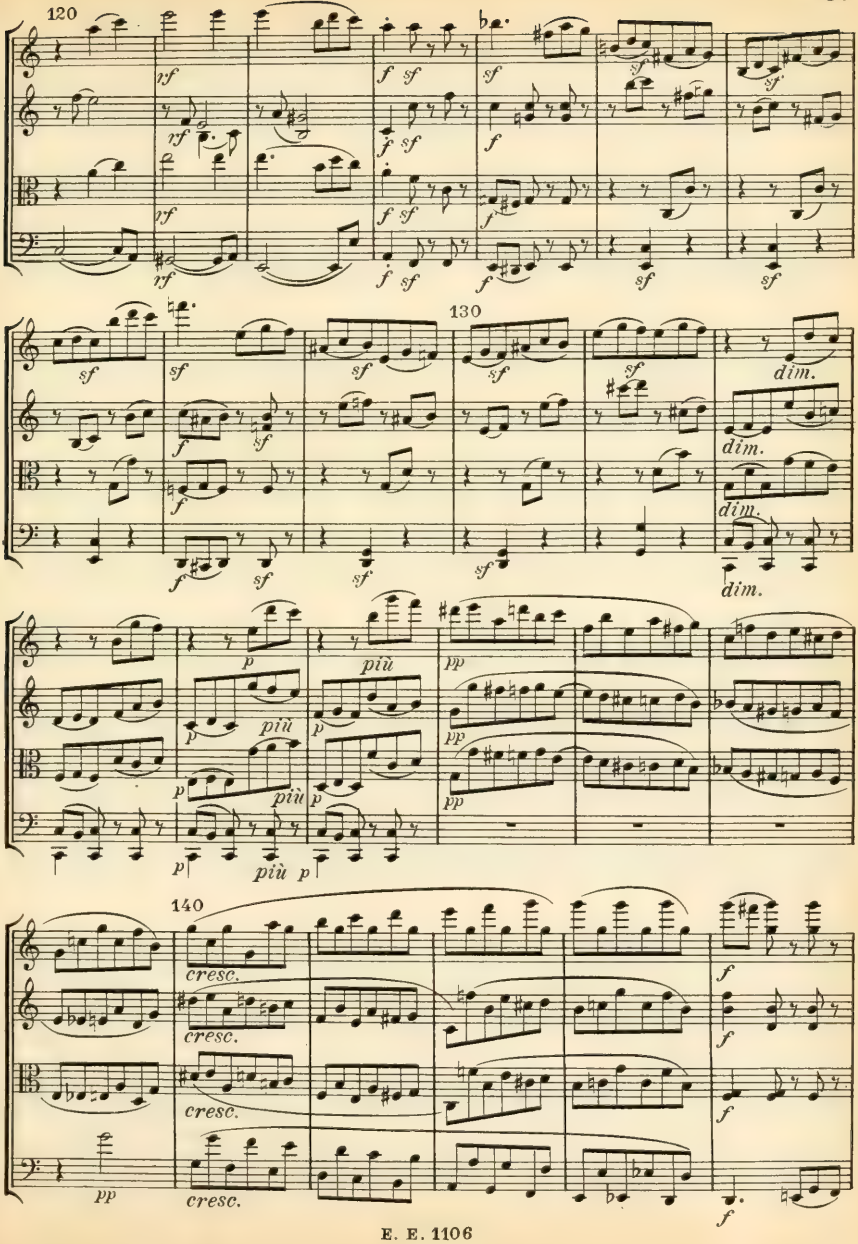
V

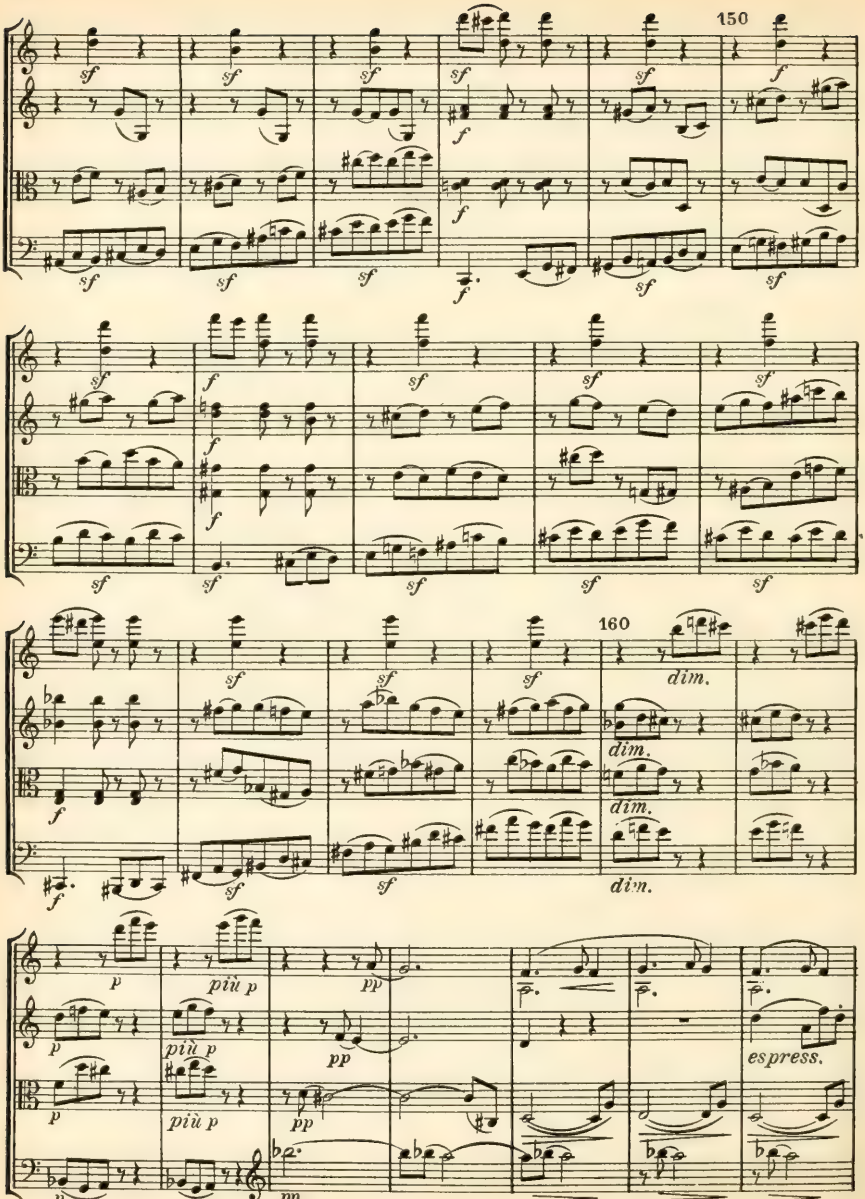


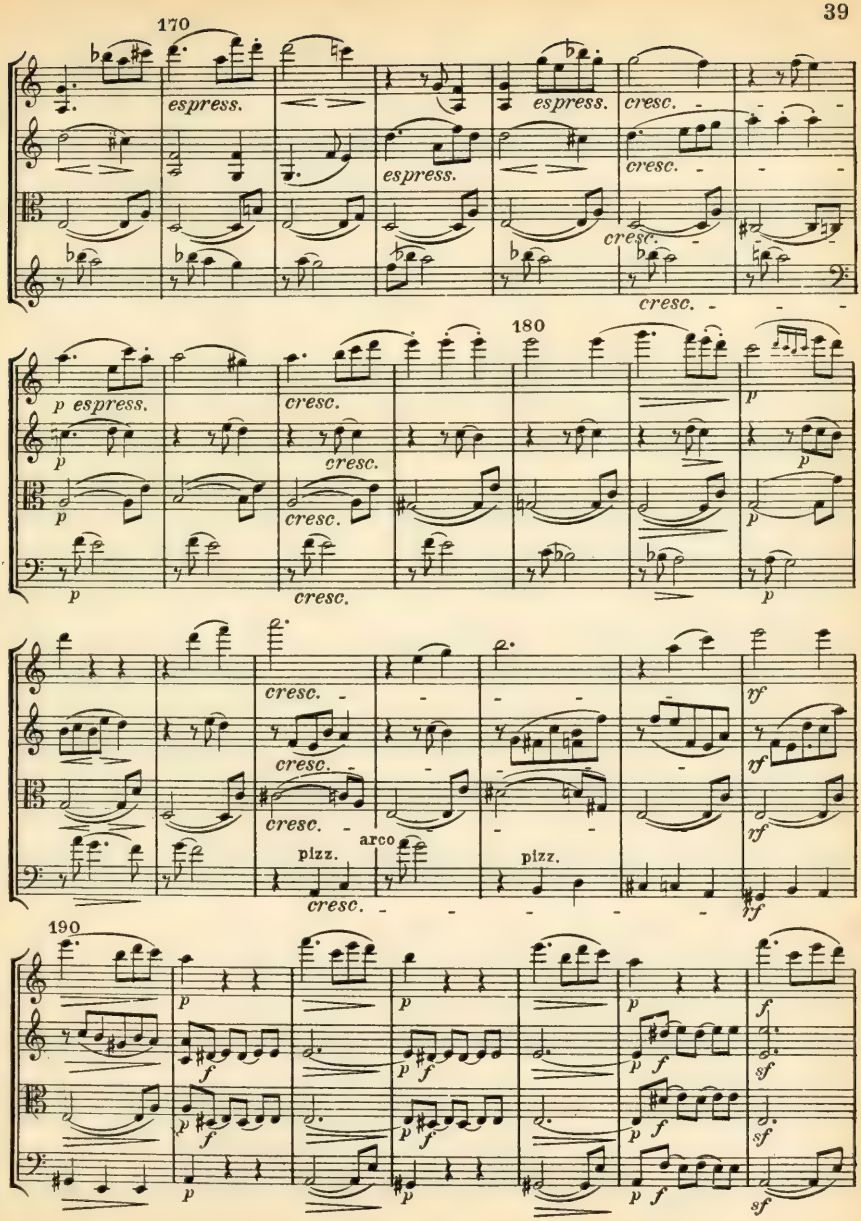

40
50

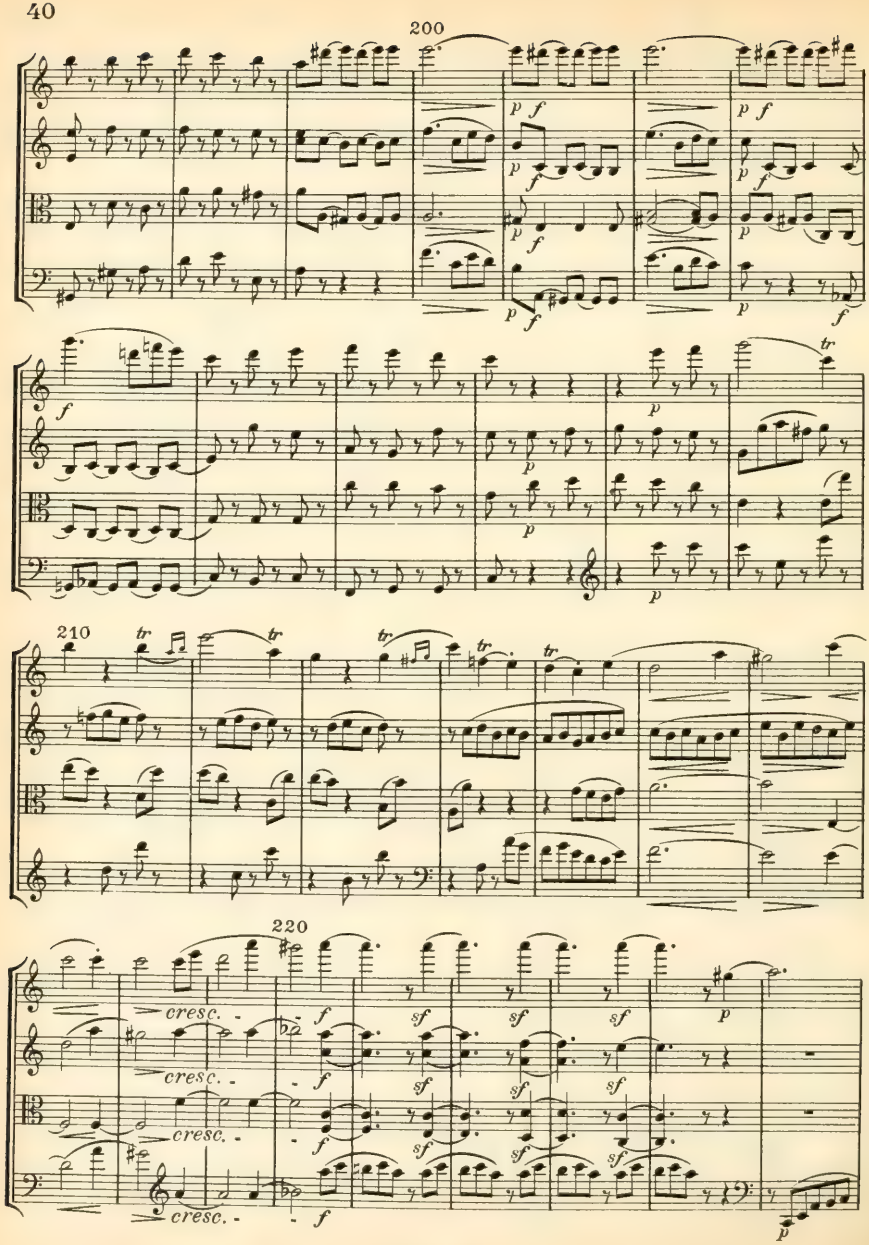

60
cresc.
f
sf
p
70
ff
sempre ff
80
cresc.
90
dim.
più p
pp

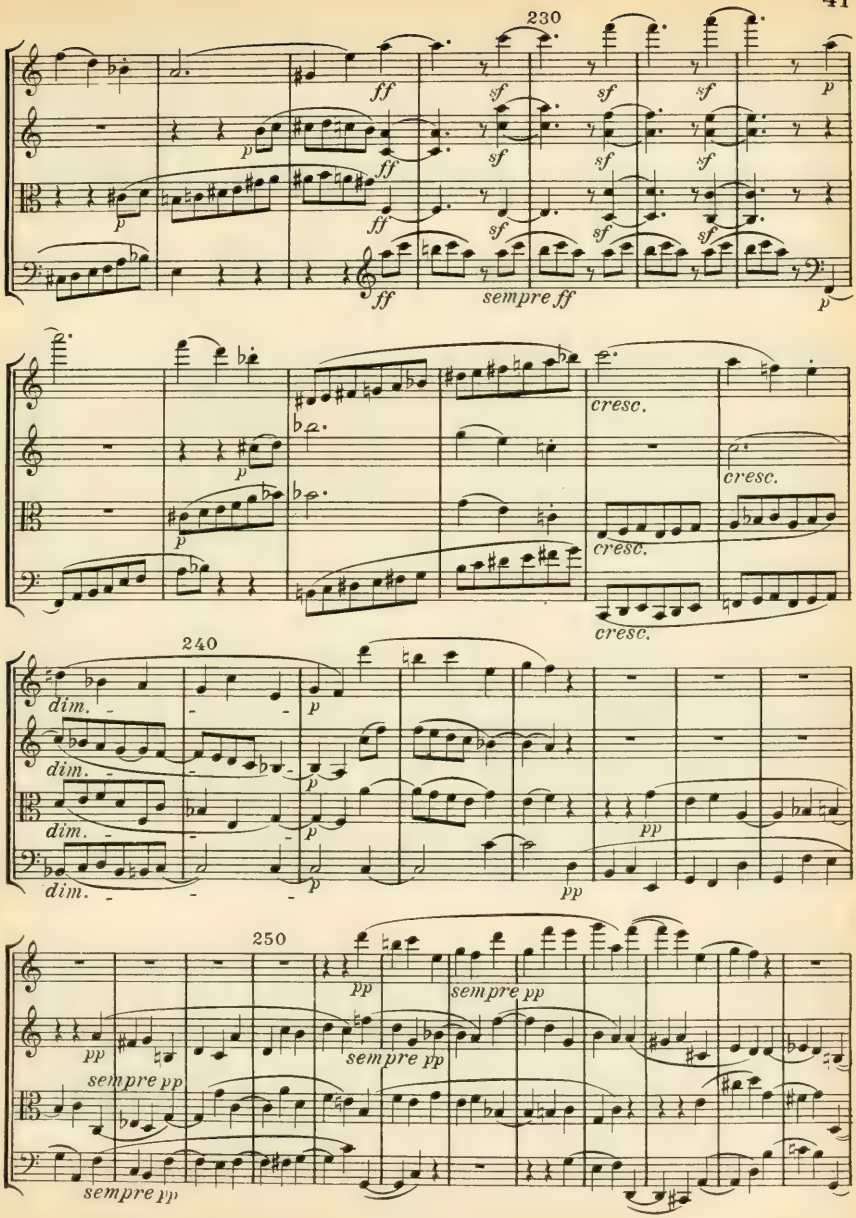

espress.
cresc.
100
110

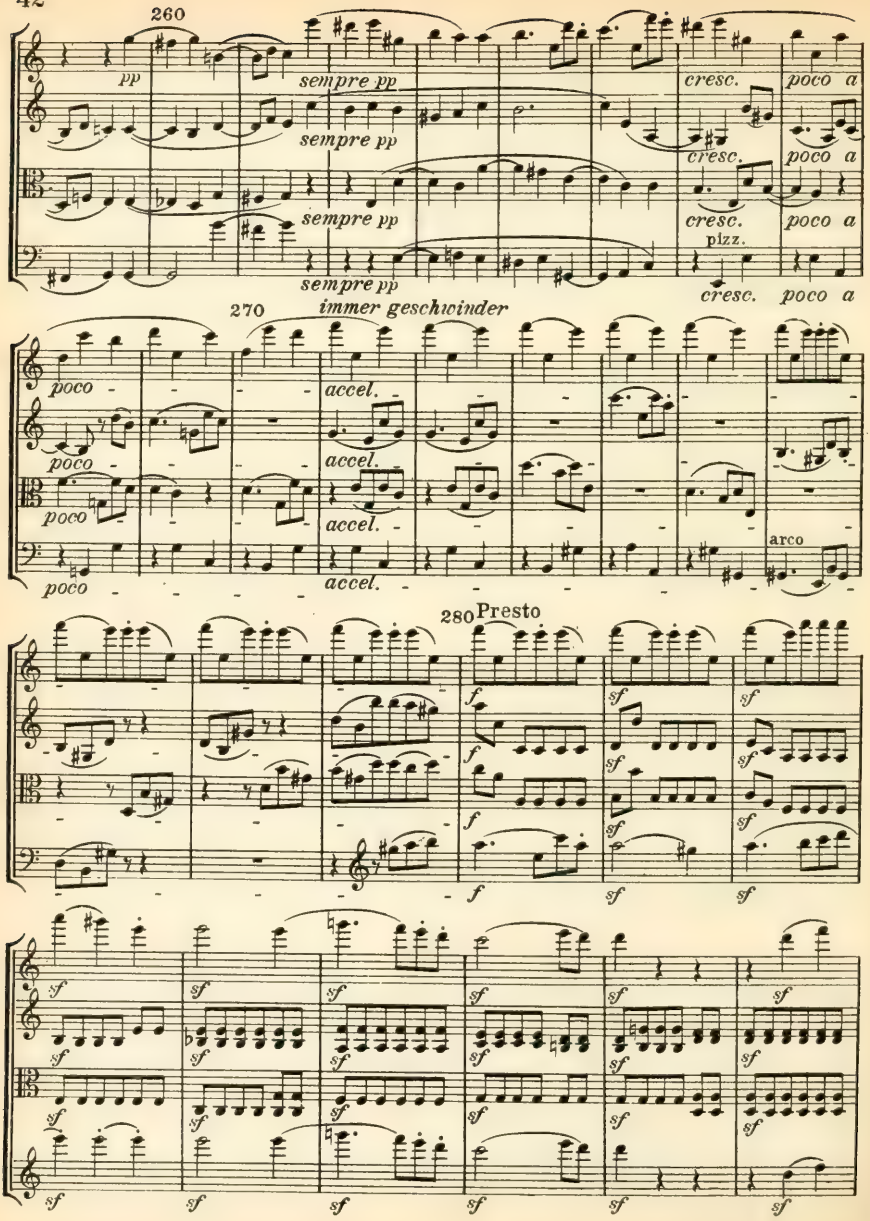

120
130
140
dim.
più
cresc.

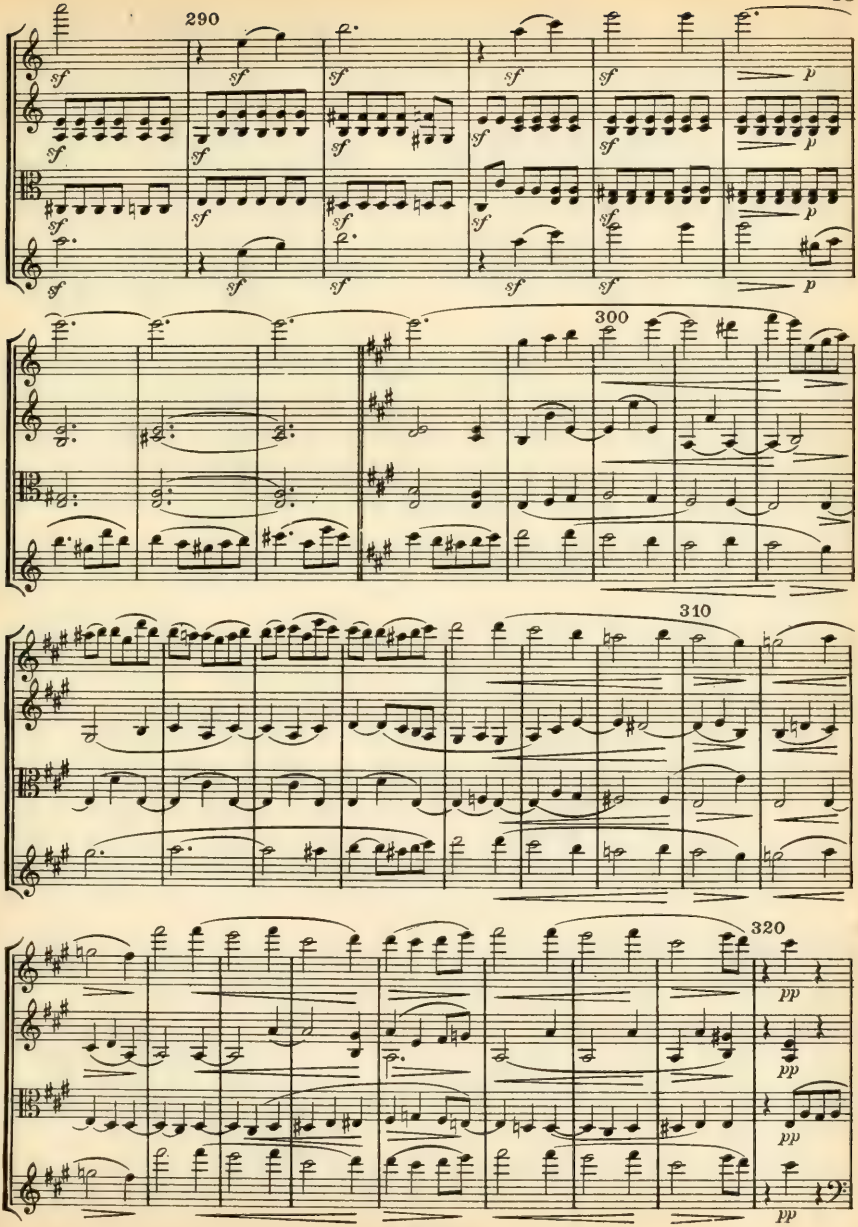

150
160
dim.
dim.
dim.
più p
espress.

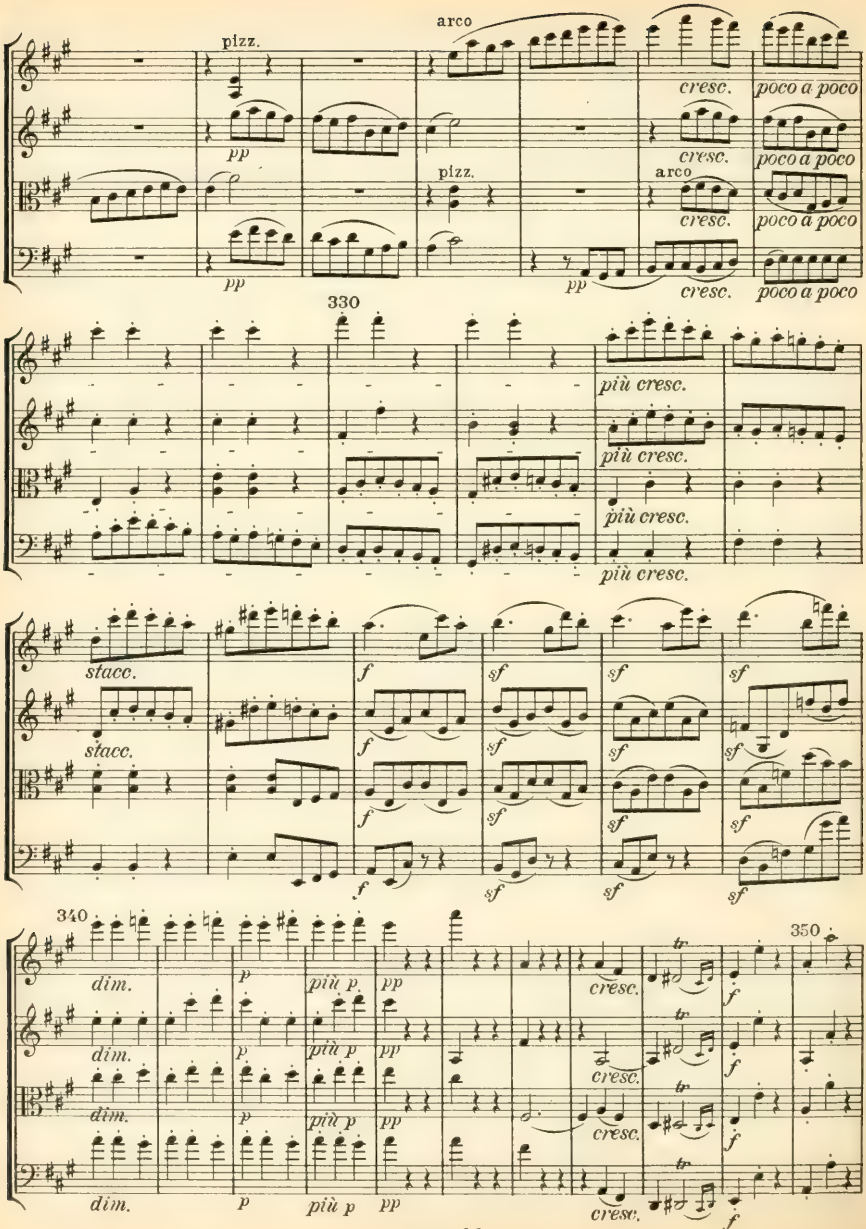

170
espress.
espress.
espress.
cresc.
cresc.
cresc.
180
p espress.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
pizz.
arco
pizz.
cresc.
190

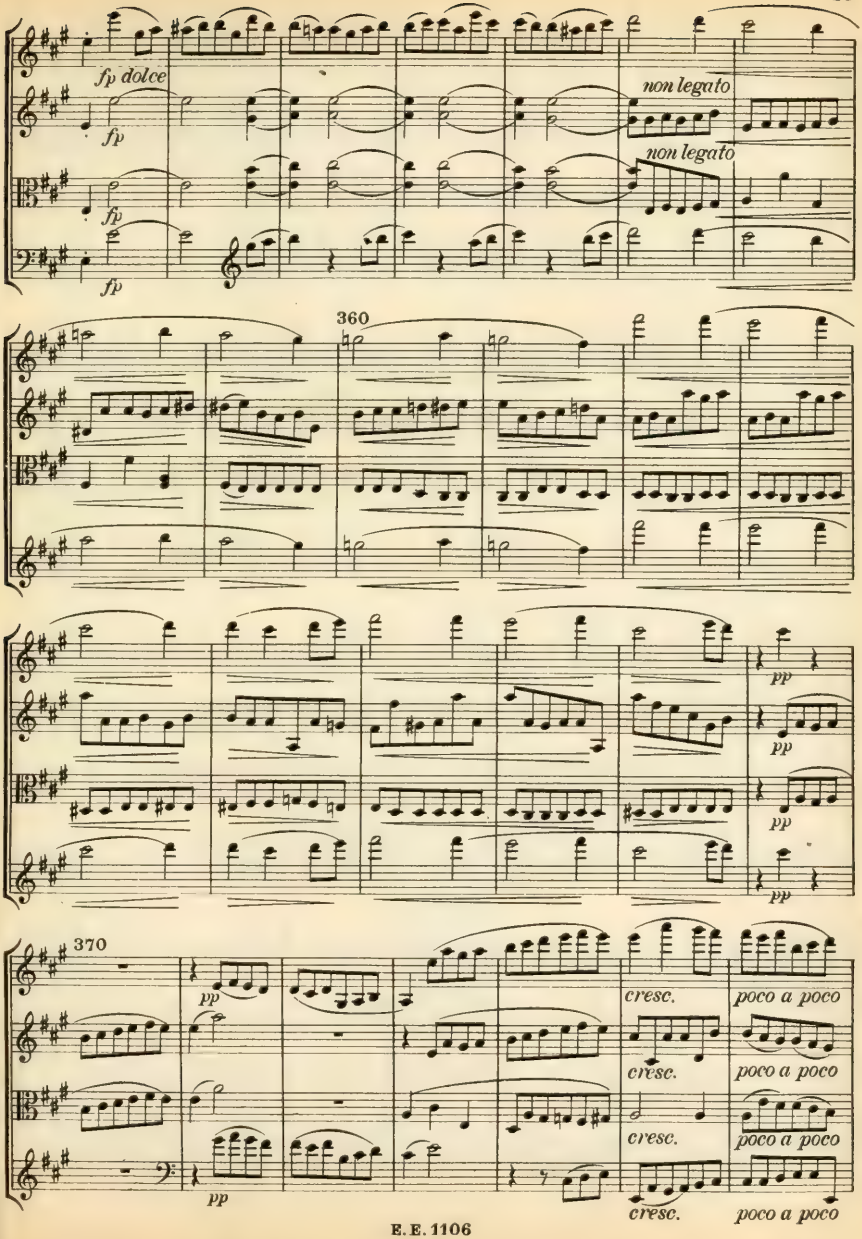

200
210
220
cresc.
cresc.
cresc.
cresc.

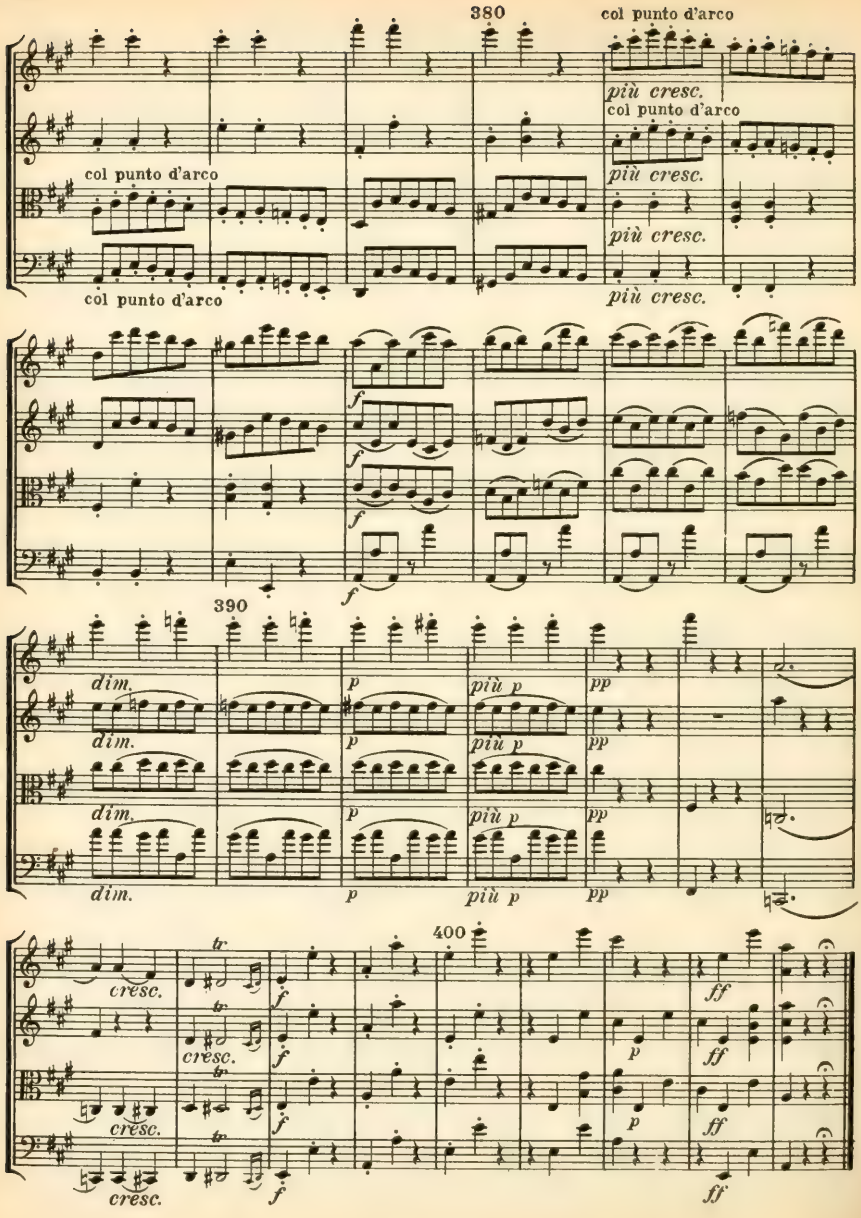

230
ff
sf
p
sempre ff
cresc.
240
dim.
pp
250
sempre pp


260
pp
sempre pp
sempre pp
sempre pp
sempre pp
cresc.
poco a
cresc.
poco a
cresc.
poco a
pizz.
cresc.
poco a
270
immer geschwinder
poco
poco
poco
poco
accel.
accel.
accel.
accel.
arco
280 Presto
f
sf


290
300
310
320
sf
p
pp


arco
pizz.
pp
cresc.
poco a poco
330
più cresc.
stacc.
f
sf
340
350
dim.
p
più p
tr


fp dolce
fp
fp
fp
non legato
non legato
360
pp
pp
pp
pp
370
pp
pp
cresc.
poco a poco
cresc.
poco a poco
cresc.
poco a poco
cresc.
poco a poco


380
col punto d'arco
più cresc.
col punto d'arco
più cresc.
col punto d'arco
più cresc.
col punto d'arco
più cresc.
390
dim.
dim.
dim.
dim.
p
più p
pp
400
cresc.
ff

Eulenburgs kleine Partitur-Ausgabe

Sr. k. und k. Hoheit dem Kardinal Rudolph,
Erzherzog von Österreich, Erzbischof von Olmütz
in tiefster Ehrerbietung gewidmet

QUARTETT

No. 16

(Große Fuge)

B dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 133

Komponiert 1825

Erste Aufführung am 21. März 1826 im Musikvereinssaal zu Wien

Nach dem Autograph revidiert
und mit Einführung versehen von Wilh. Altmann

Ernst Eulenburg, Leipzig

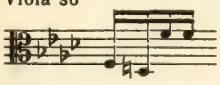
98

BEETHOVEN, STREICHQUARTETT B-DUR (GROSSE FUGE), OP. 133

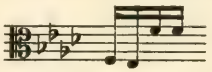
Die Handschrift dieser ursprünglich als letzter Satz zum Quartett op. 130 gehörigen Fuge, *Overtura* überschrieben, befindet sich in der Musiksammlung der Staats-Bibliothek zu Berlin (Artariasche Sammlung). Die im Mai 1827 (wenige Tage nach Beethovens Tode) erschienene erste Ausgabe ist betitelt:

Grande Fugue tantôt libre, tantôt recherchée pour 2 Violons, Alte & Violoncelle. Dediée avec la plus profonde vénération A Son Altesse Impériale, et Royale Eminentissime Monseigneur le Cardinal Rodolphe Archiduc d'Autriche, Prince de Hongrie et de Bohême, Prince-Archevêque d'Ollmütz, etc. Grand-Croix de l'Ordre Hongrois de St. Etienne etc. etc. par L. van Beethoven. Oeuvre 133. Propriété de l'Editeur. Vienne chez Math. Artaria. (Verlags-No. der Part. 876, der Stimmen 877.)

Bemerkenswert ist Takt 14 im *Meno mosso e moderato* (Part. pag. 24, Syst. IV, Takt 2), welchen die Nachdruck-Ausgaben (auch Joachim-Moser) mit Recht in der Viola so



gemäß dem Autograph angeben, während die Original-Stimmen-Ausgabe



hat. — In der Röntgenschen Stimmen-Ausgabe (Breitk. & H.) steht

Gearbeitet hat Beethoven an dieser Fuge, deren Thema gleichzeitig mit dem ersten Satz des a-moll, op. 132, entstanden ist, ebenso wie an den 4 weiteren letzten Sätzen des B-dur-Quartetts op. 130 in der Zeit zwischen März 1825 und März 1826. Bei der ersten Aufführung dieses Quartetts am 21. Mai 1826 mißfiel die Fuge so sehr, daß Beethoven sich entschloß, sie durch ein anderes Finale zu ersetzen. Der Verleger Artaria, der ihn hauptsächlich dazu bewogen hatte, erklärte sich aber bereit, diese Fuge als selbständiges Werk erscheinen zu lassen.

Sie wird neuerdings verhältnismäßig oft aufgeführt, auch vom ganzen Streichorchester, wobei in der Regel die eine zeitweilige Verstärkung der Violoncelle durch Kontrabässe vorsehende Ausgabe Felix Weingartners (1906) benutzt wird.

April 1911 (Oktober 1930)

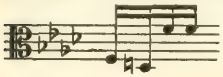
Wilh. Altmann

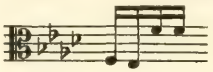
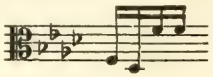
BEETHOVEN, STRING QUARTET B♭ MINOR (FUGUE), OP. 133

The manuscript of this fugue, which originally formed the final movement of the Quartet op. 130, and was called *Overtura,* is to be found in the music department of the State Library in Berlin (Artaria collection). The first edition which appeared in May 1827, a few days after Beethoven's death bears the following title:

"Grand Fugue, free and artificial for two Violins, Alto and Violoncello Dedicated with the deepest respect to His Imperial Highness the most Eminent Cardinal Rudolph Archduke of Austria, Prince of Hungary and Bohemia, Archbishop of Ollmütz, etc. Grand Cross of the Hungarian Order of St. Etienne etc. etc. by L. van Beethoven, Op. 133. Property of the Publisher Math. Artaria, Vienna." (Edition number of score 876, of parts 877.)

Bar 14 of the *Meno mosso e moderato* (Score, pag. 24, stave IV, bar 2) is to be noted, where the reprinted editions, including the Joachim-Moser, correctly write

 for the viola, as in the autograph copy, whereas in the original edition of parts it stands thus

 , whilst in the Röntgen edition of the parts (Breitk. & H.) we find  .

This fugue, the theme of which is, in origin, contemporary with the first movement of the A minor op. 132, occupied Beethoven between March 1825 and March 1826, together with the four last movements of the B flat major Quartet op. 130. At the first performance of this Quartet on May 21st 1826, the fugue was such a failure that Beethoven decided to replace it by another finale. The publisher Artaria, who was chiefly responsible for this decision, declared himself willing, however, to print the fugue as an independent work. In recent times it is fairly frequently performed by a full String Orchestra, in Felix Weingartner's edition (1906), with double basses occasionally supporting the violoncelli.

April 1911 (October 1930)

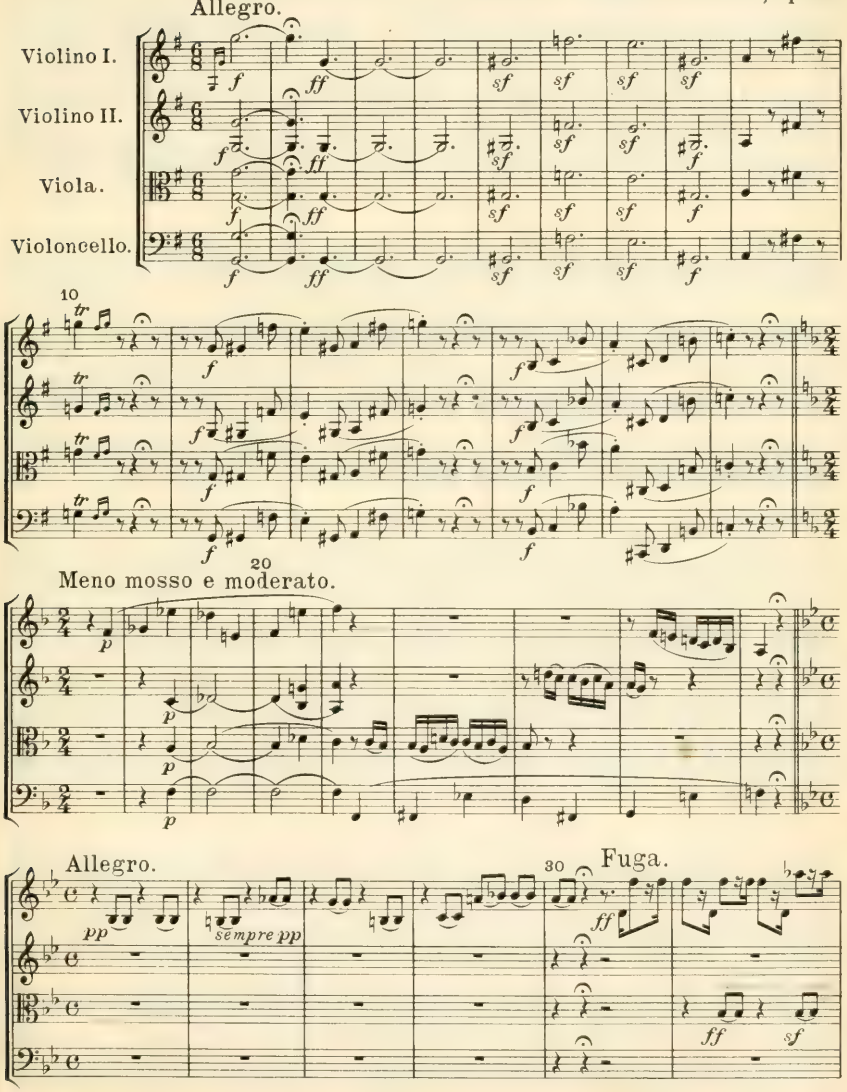
Wilh. Altmann

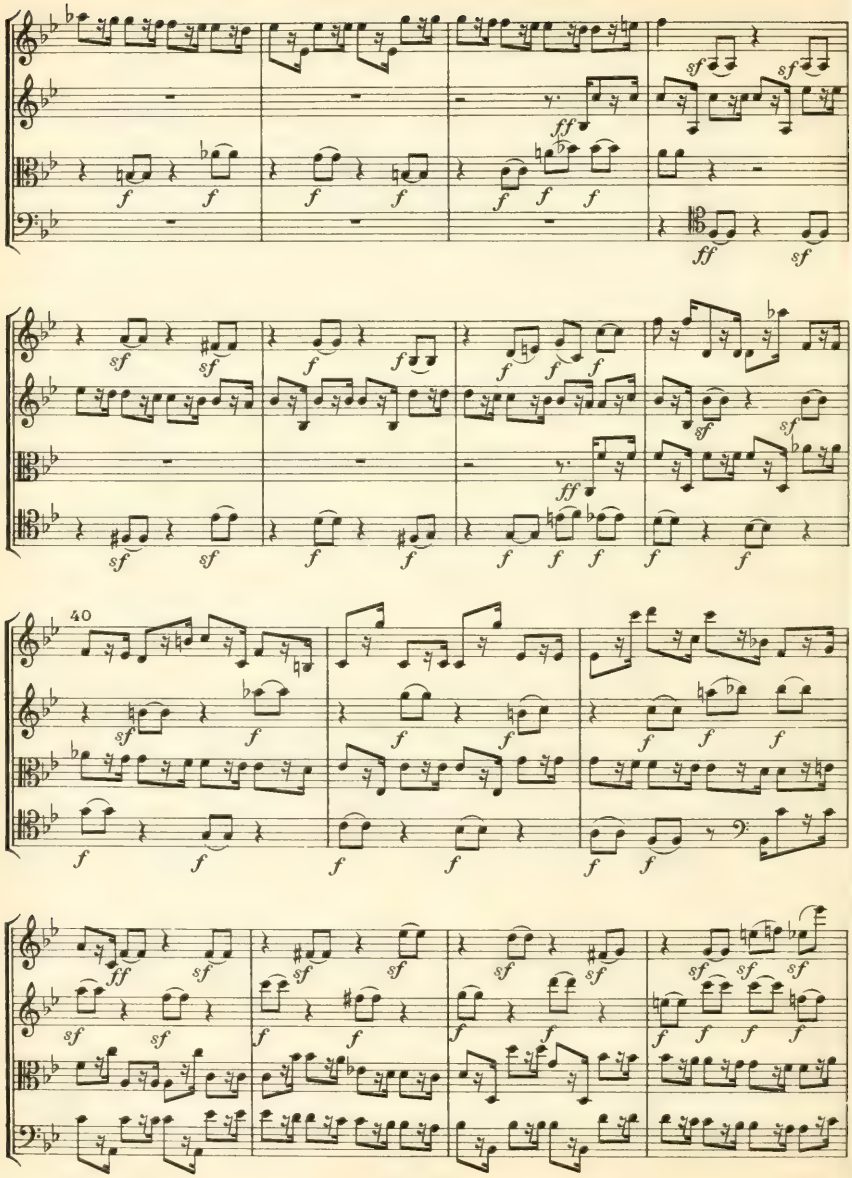
Quartett № 16.

Overtura.

Allegro.

L. van Beethoven, Op. 133.

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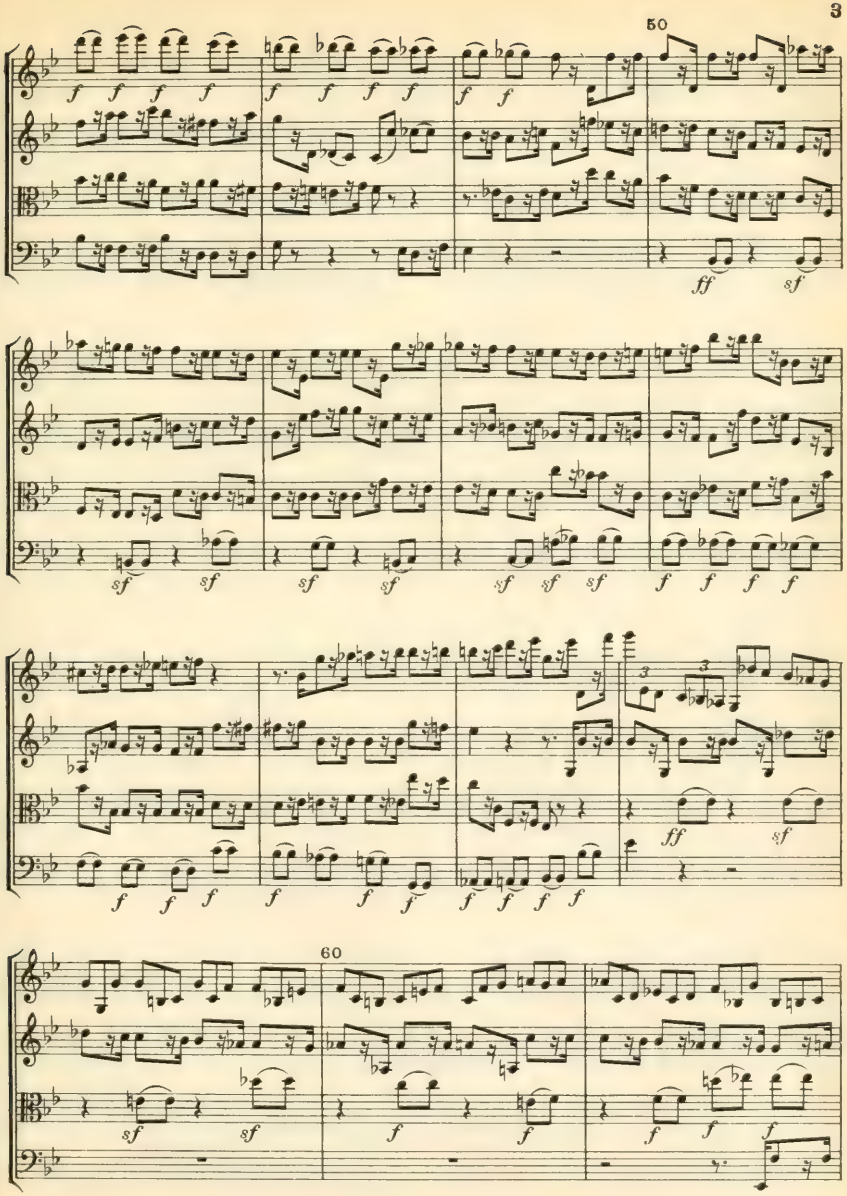
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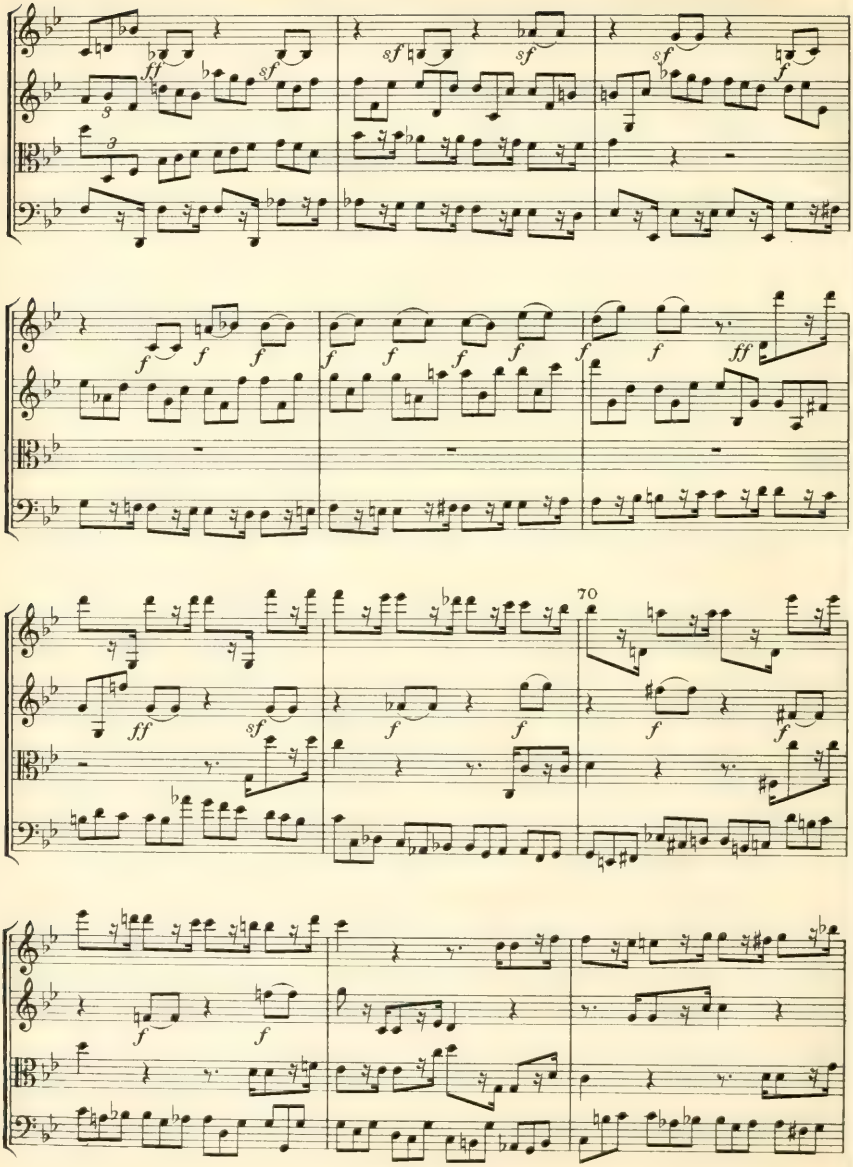
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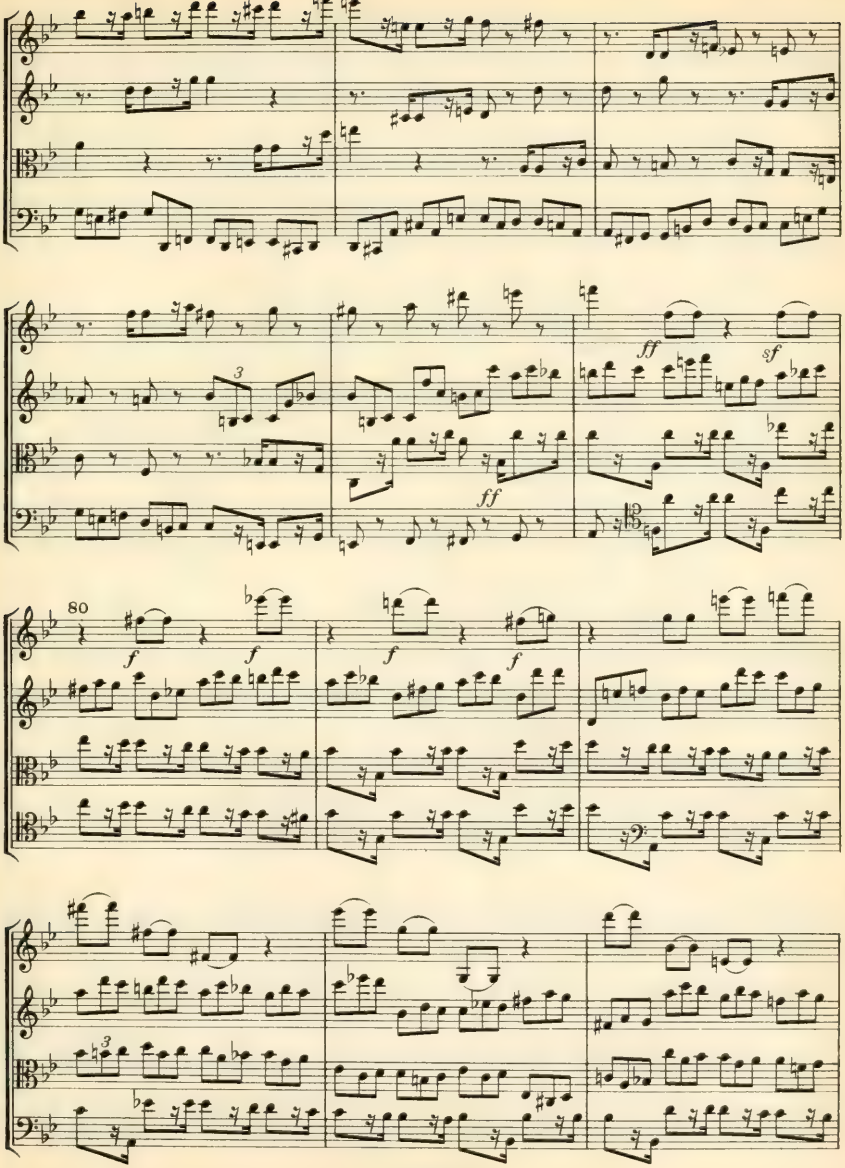
ff
sf
ff
80
f
f
f
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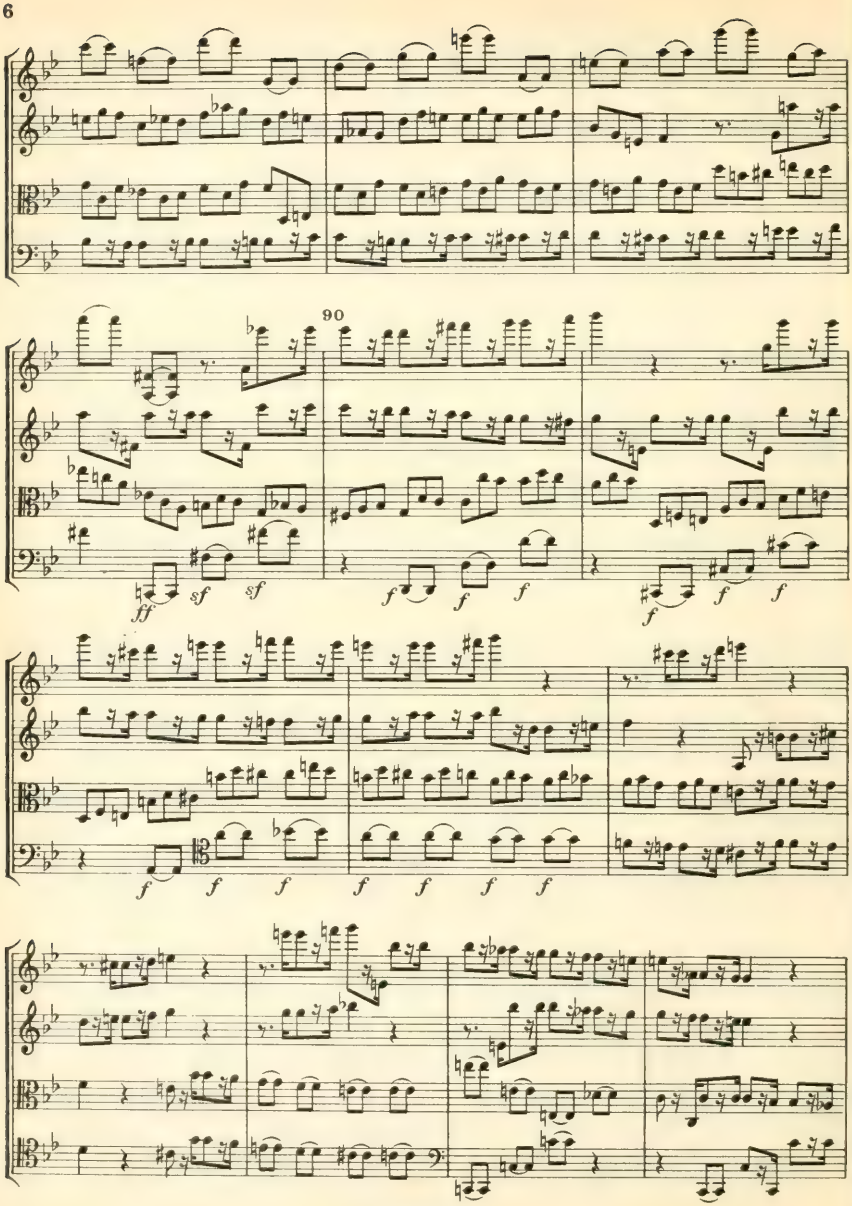
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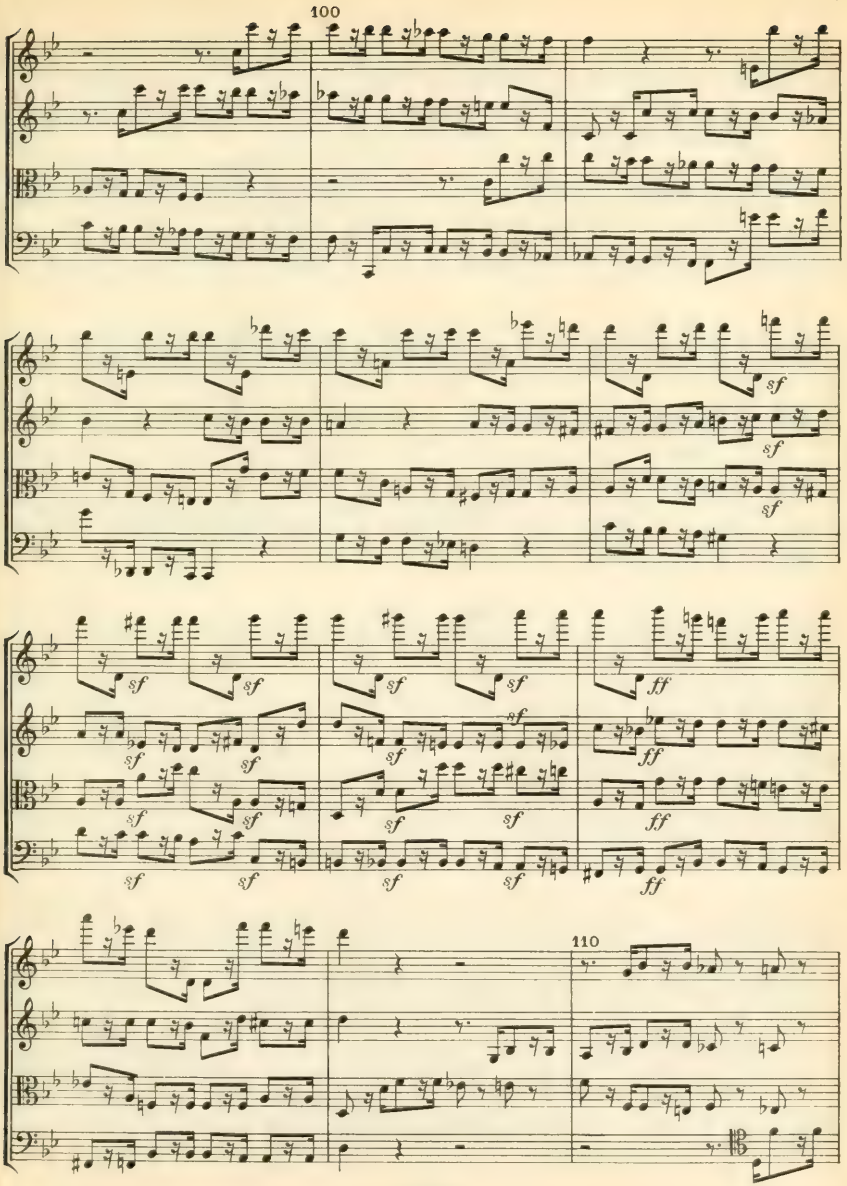
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sf
sf
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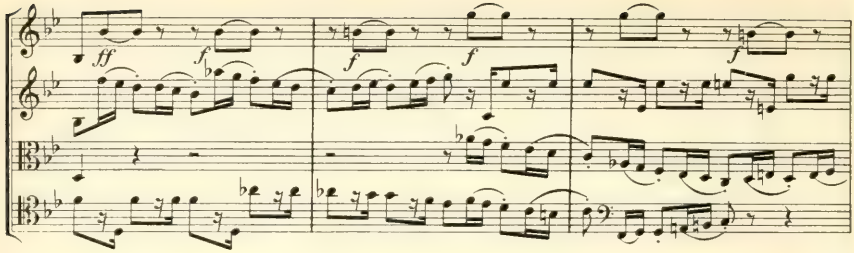
110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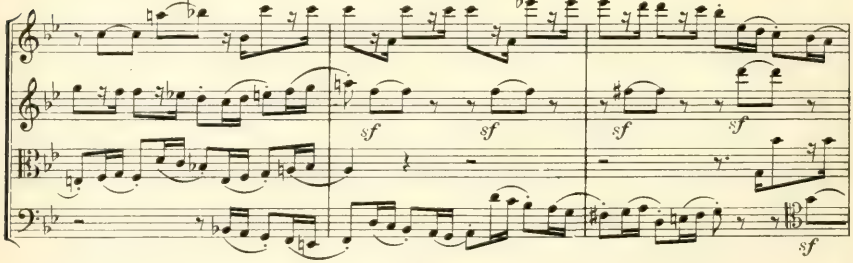
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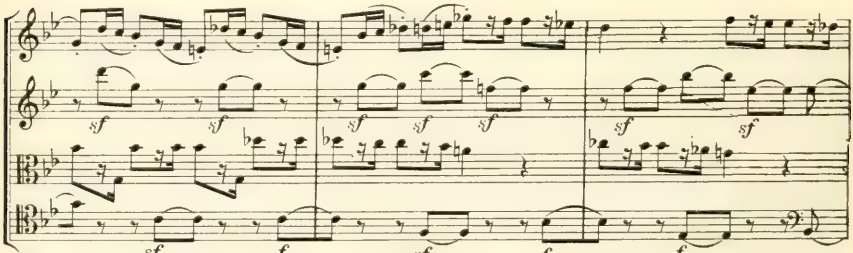
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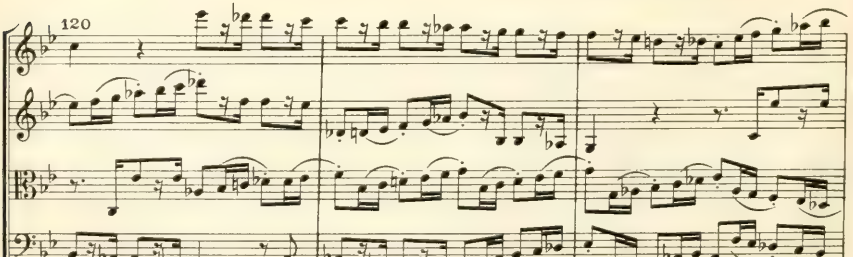
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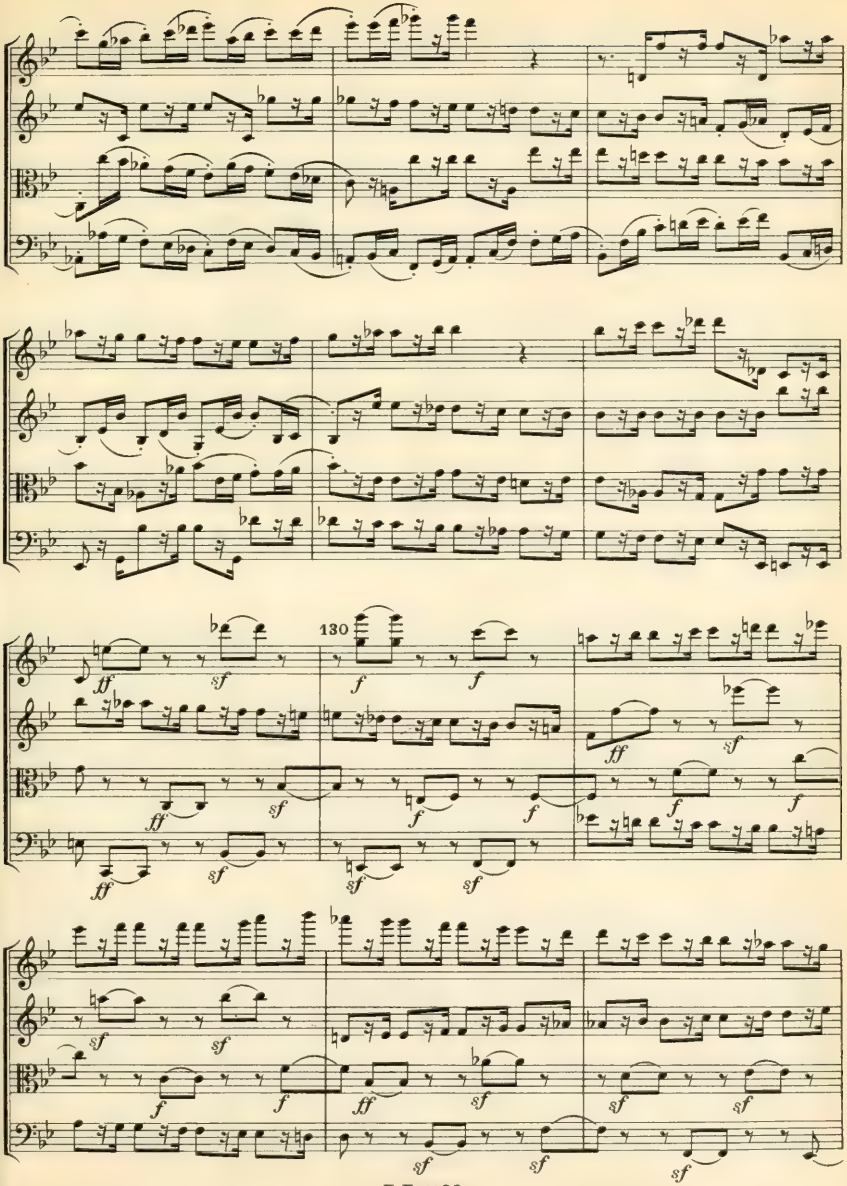
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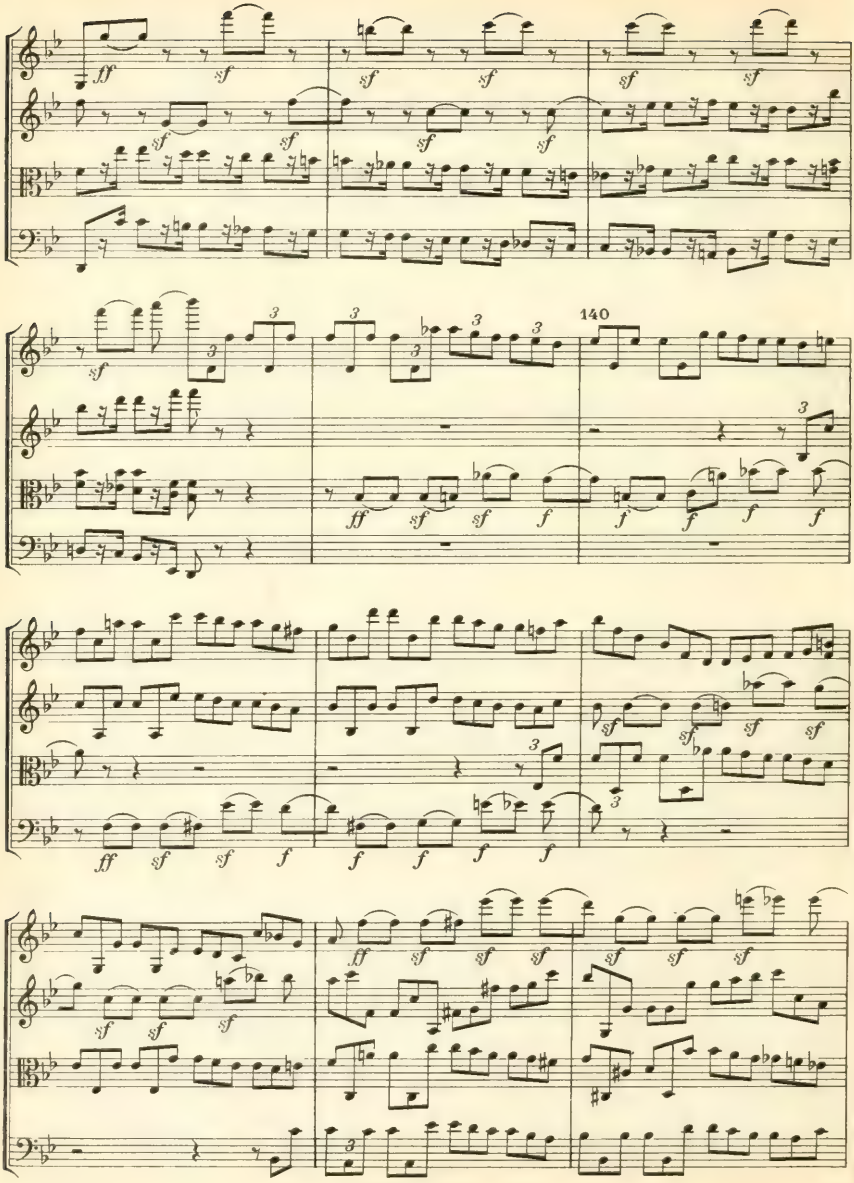
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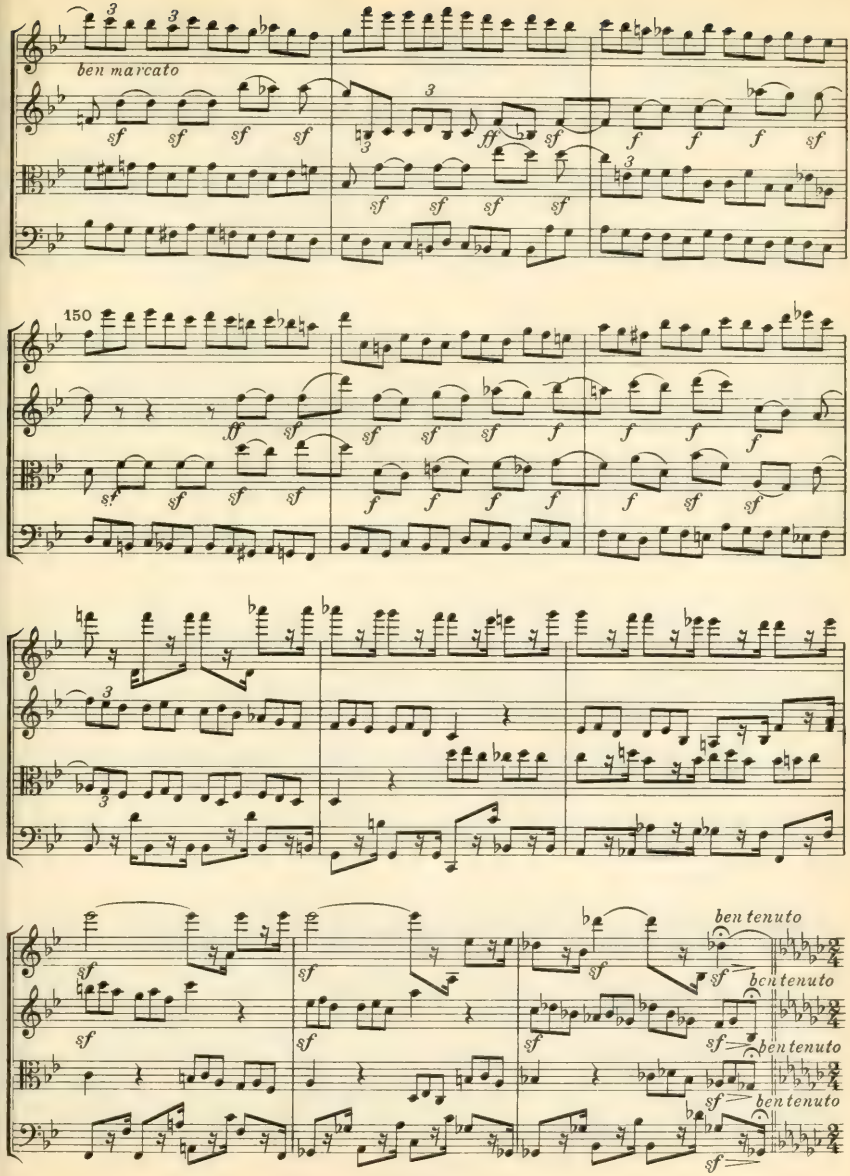
ben marcato
150
ben tenuto
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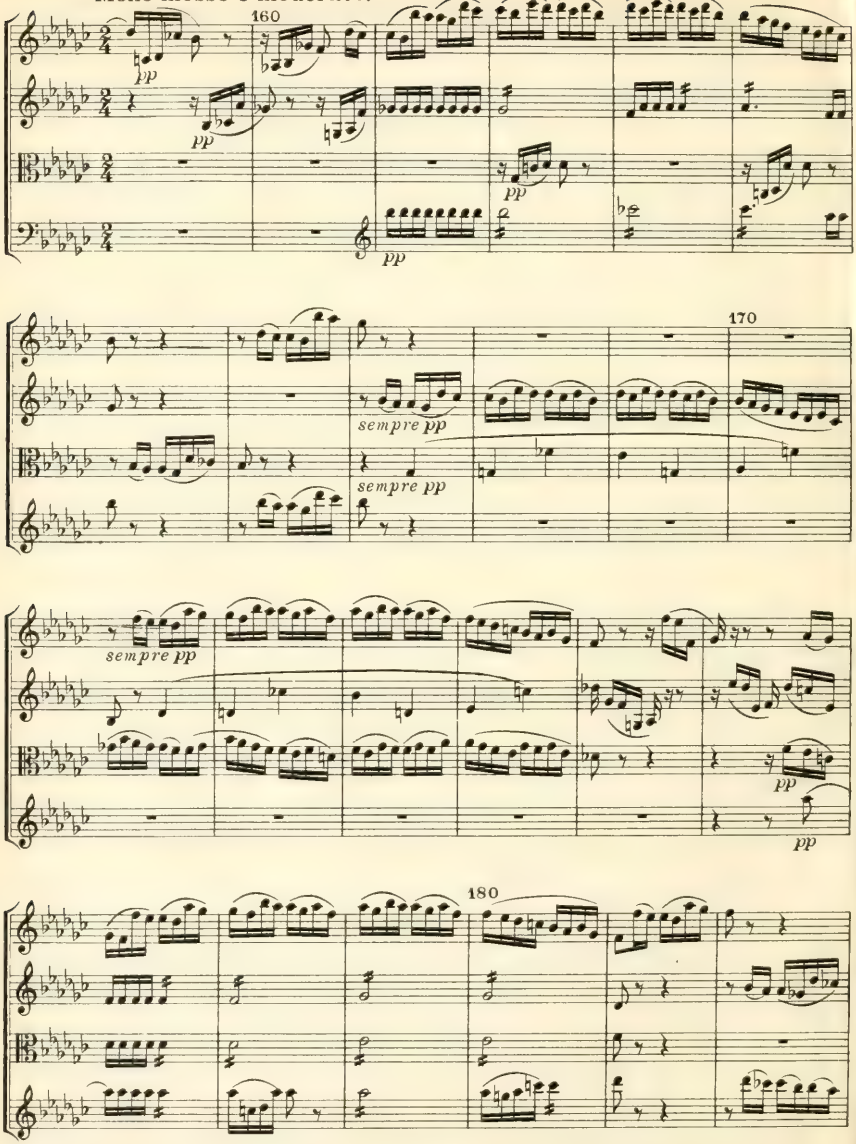
Meno mosso e moderato.
160
pp
pp
pp
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170
sempre pp
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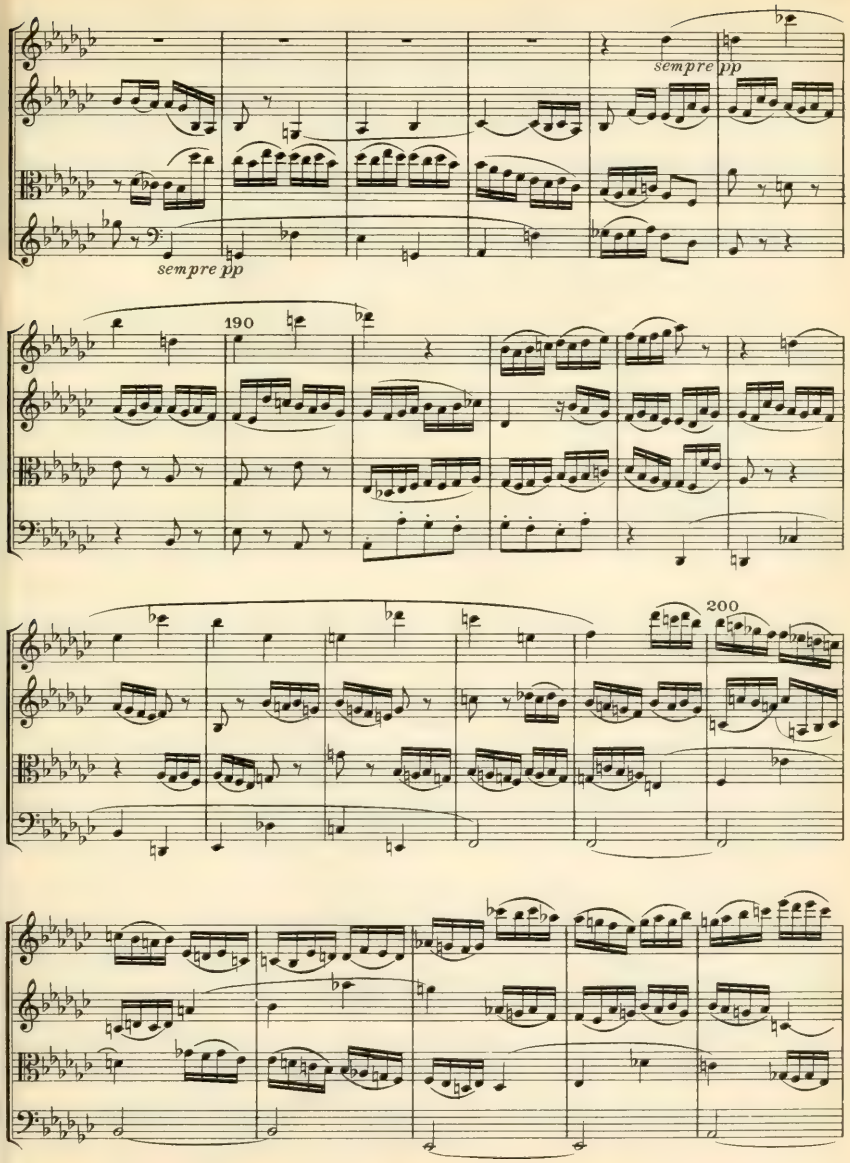
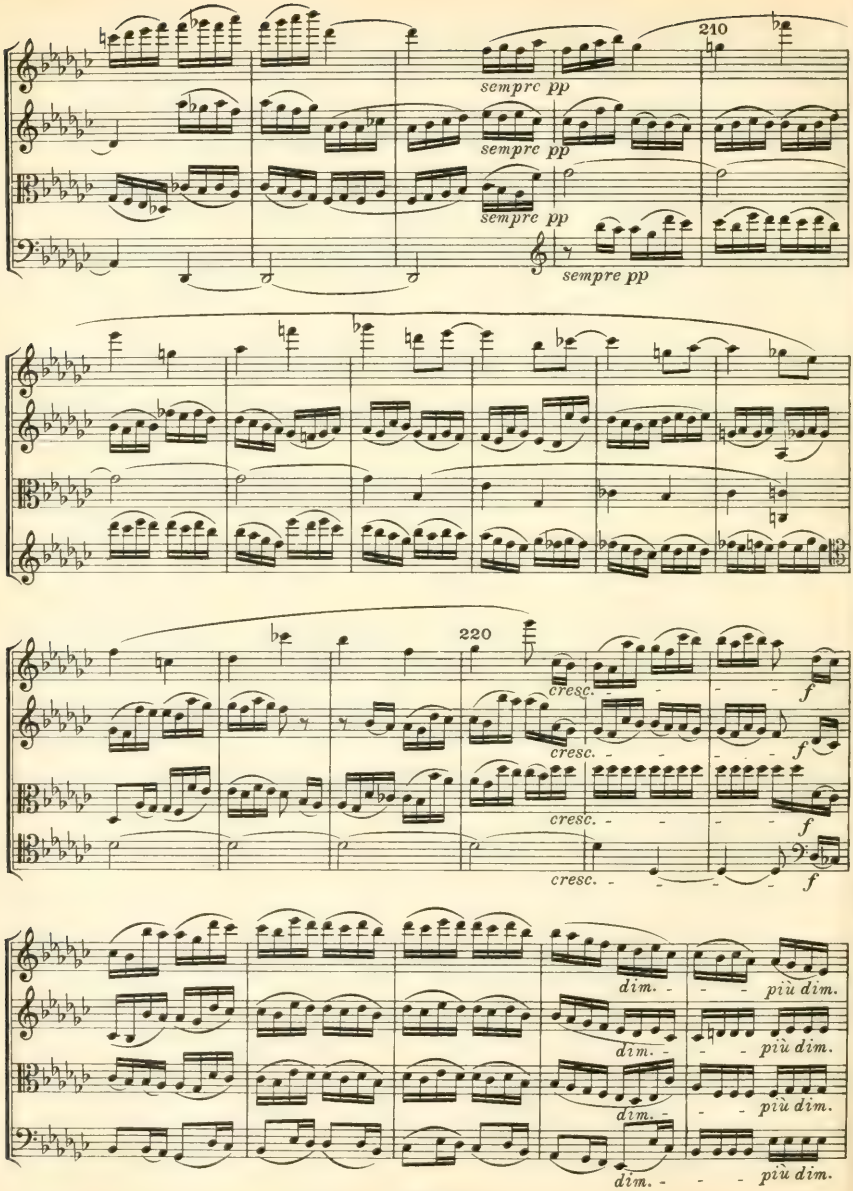
pp
pp
180


sempre pp
sempre pp
190
200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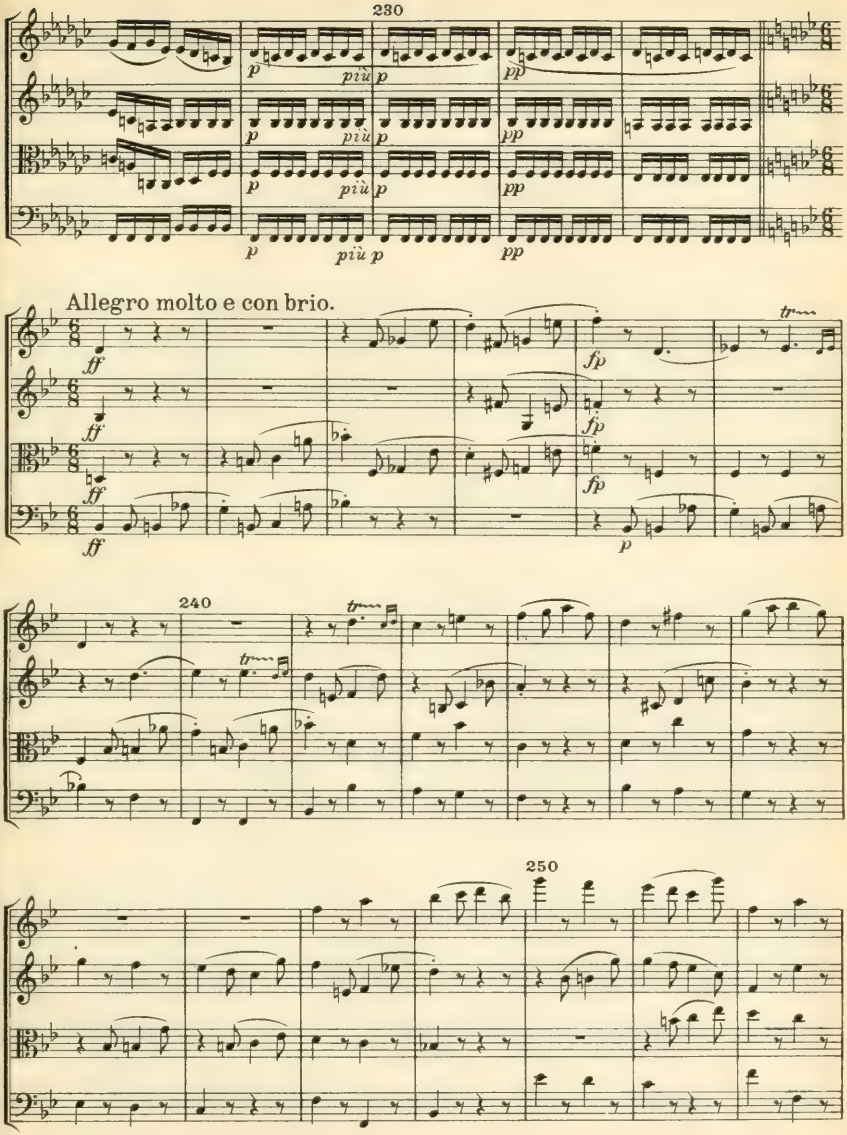
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Allegro molto e con brio.
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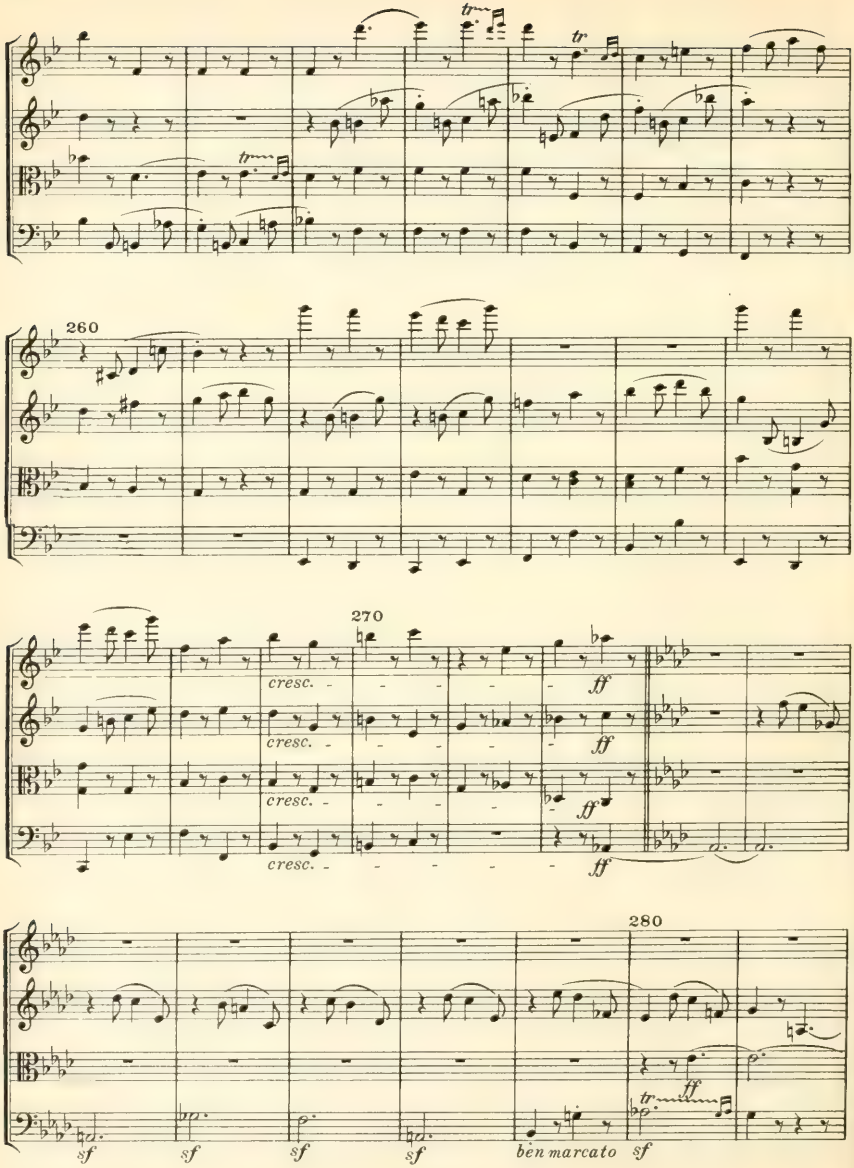
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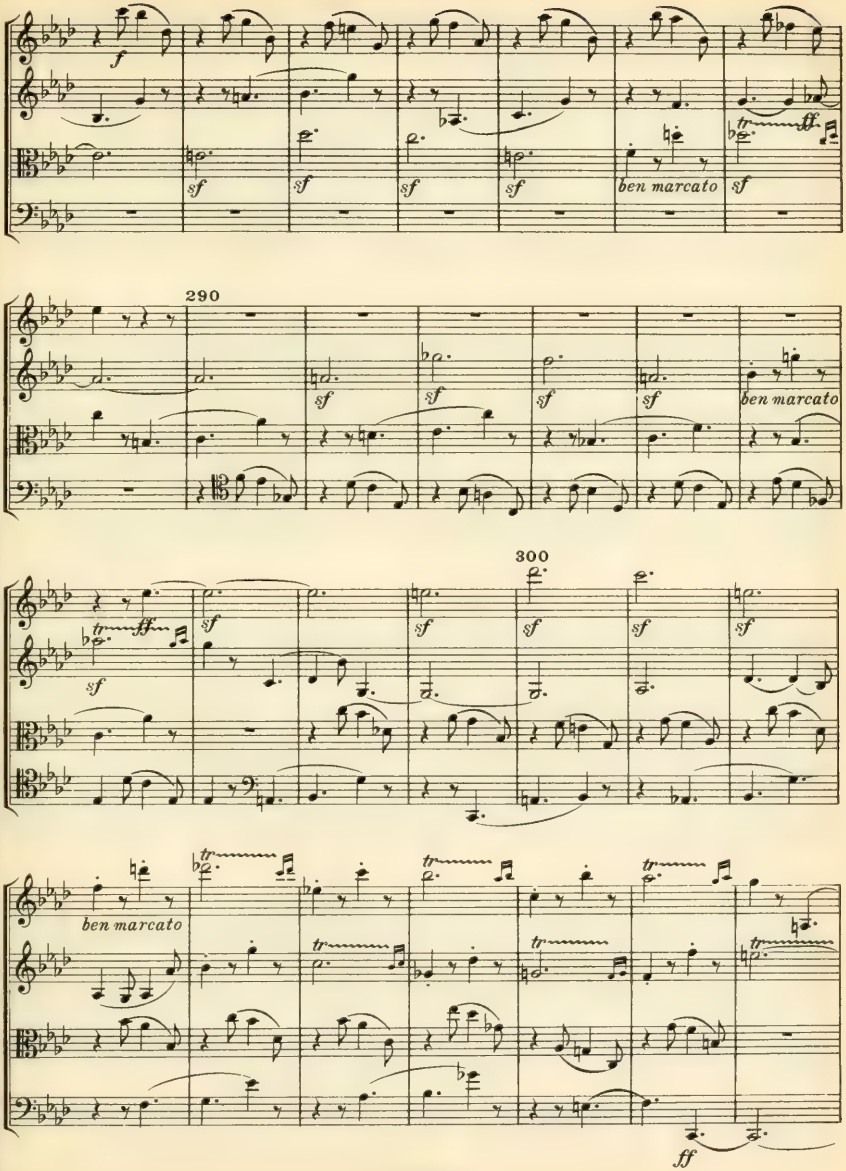
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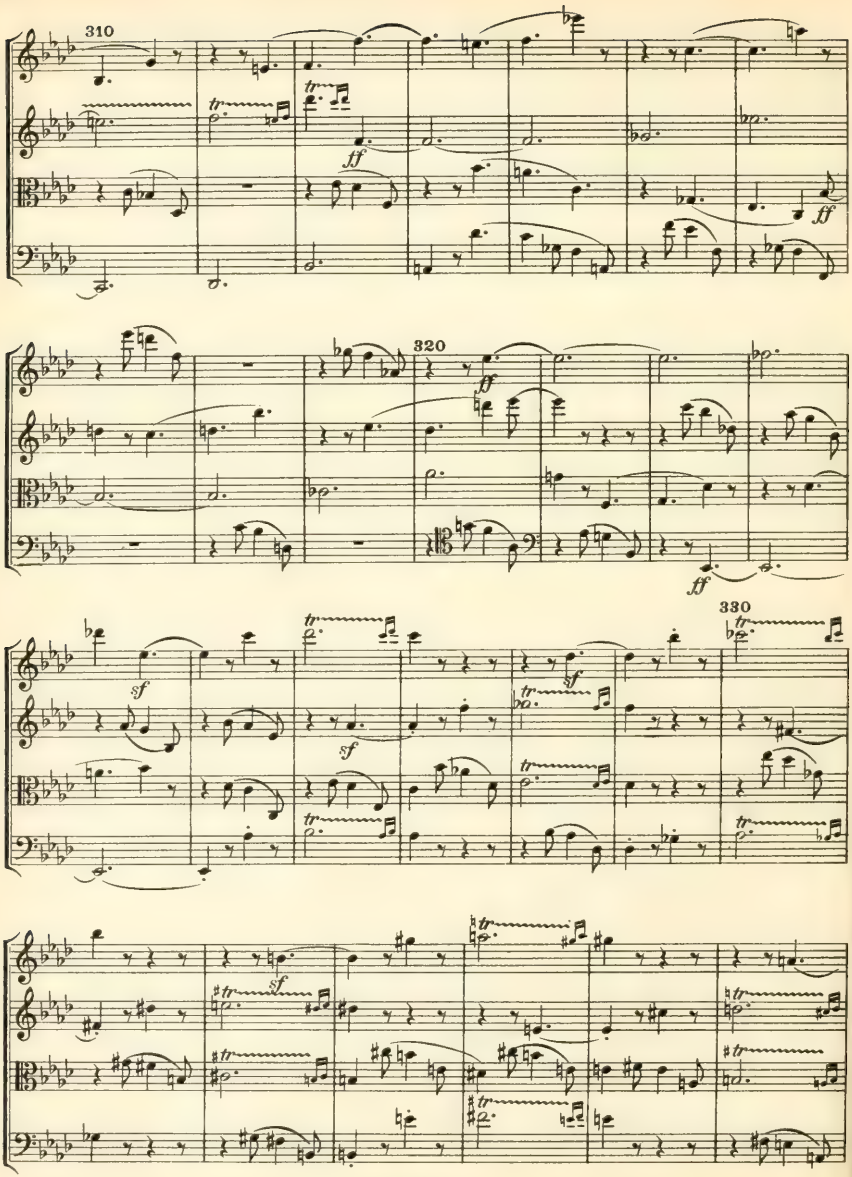
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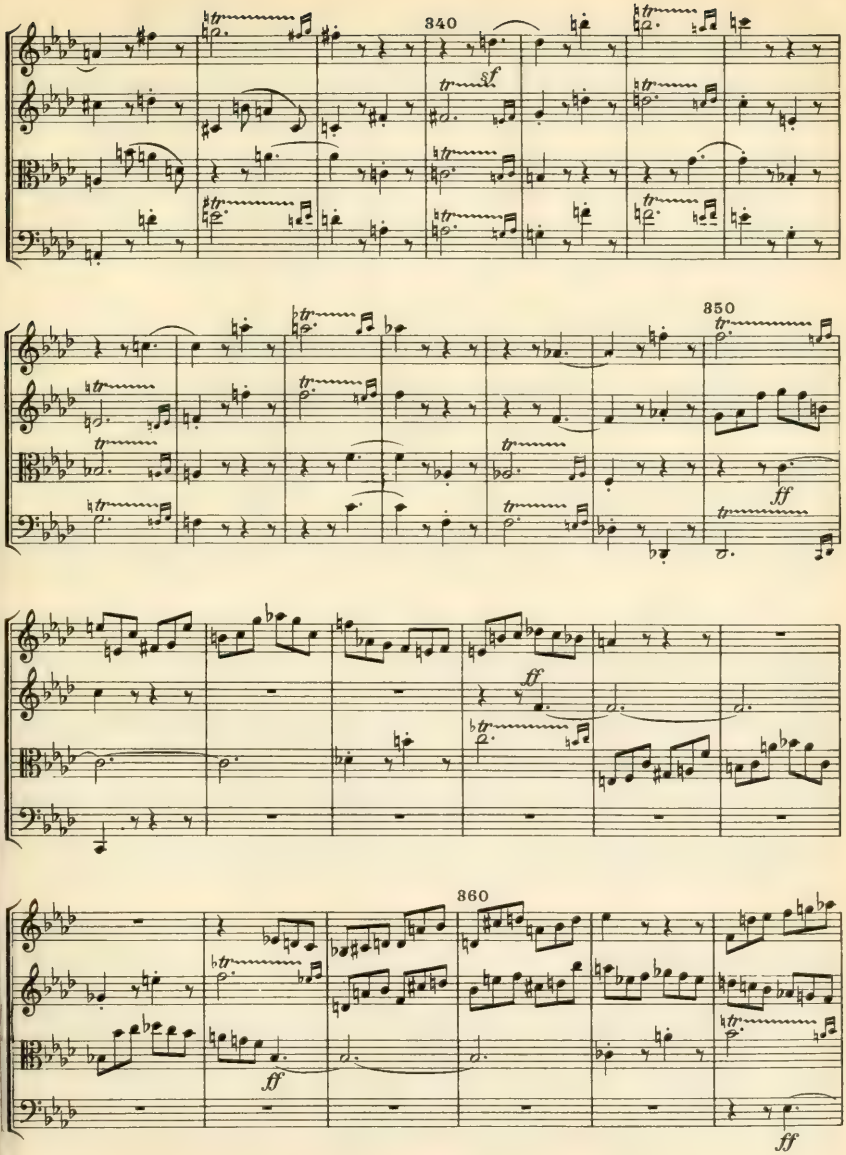
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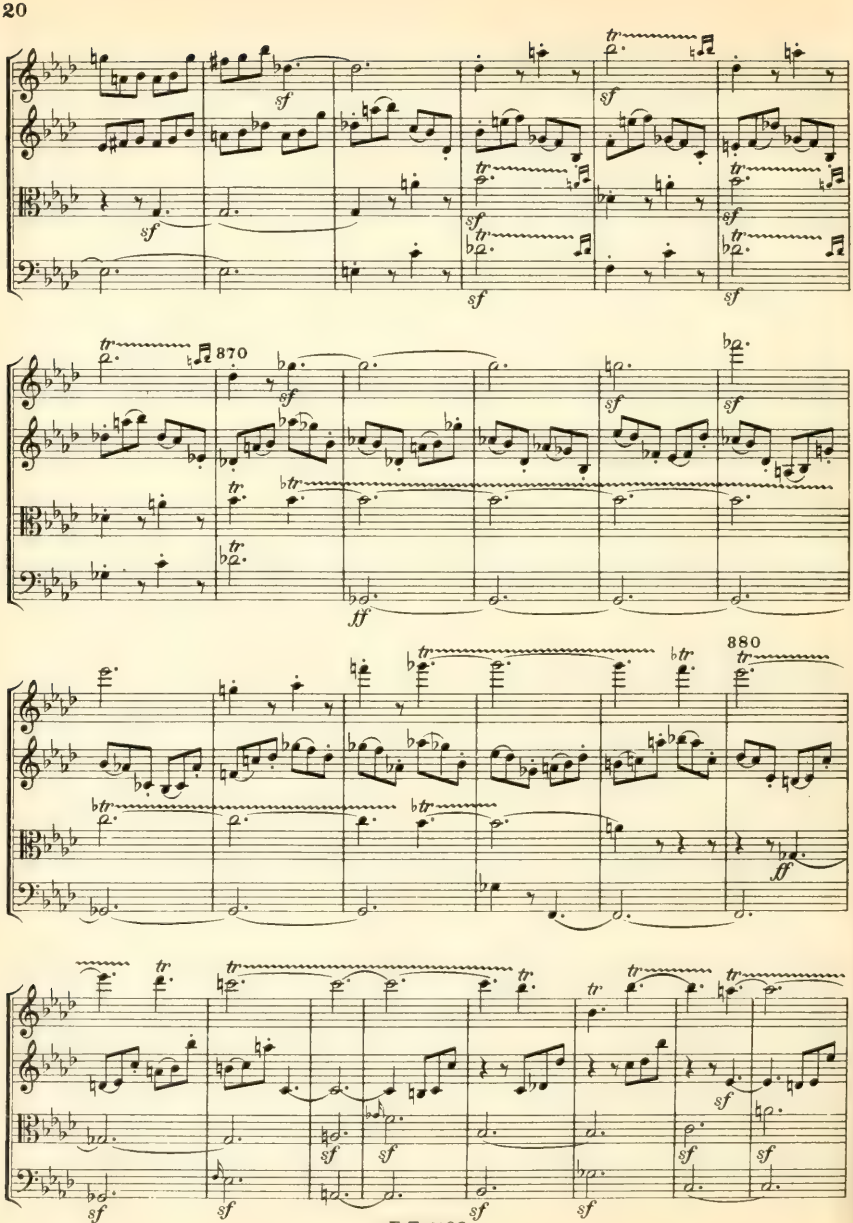
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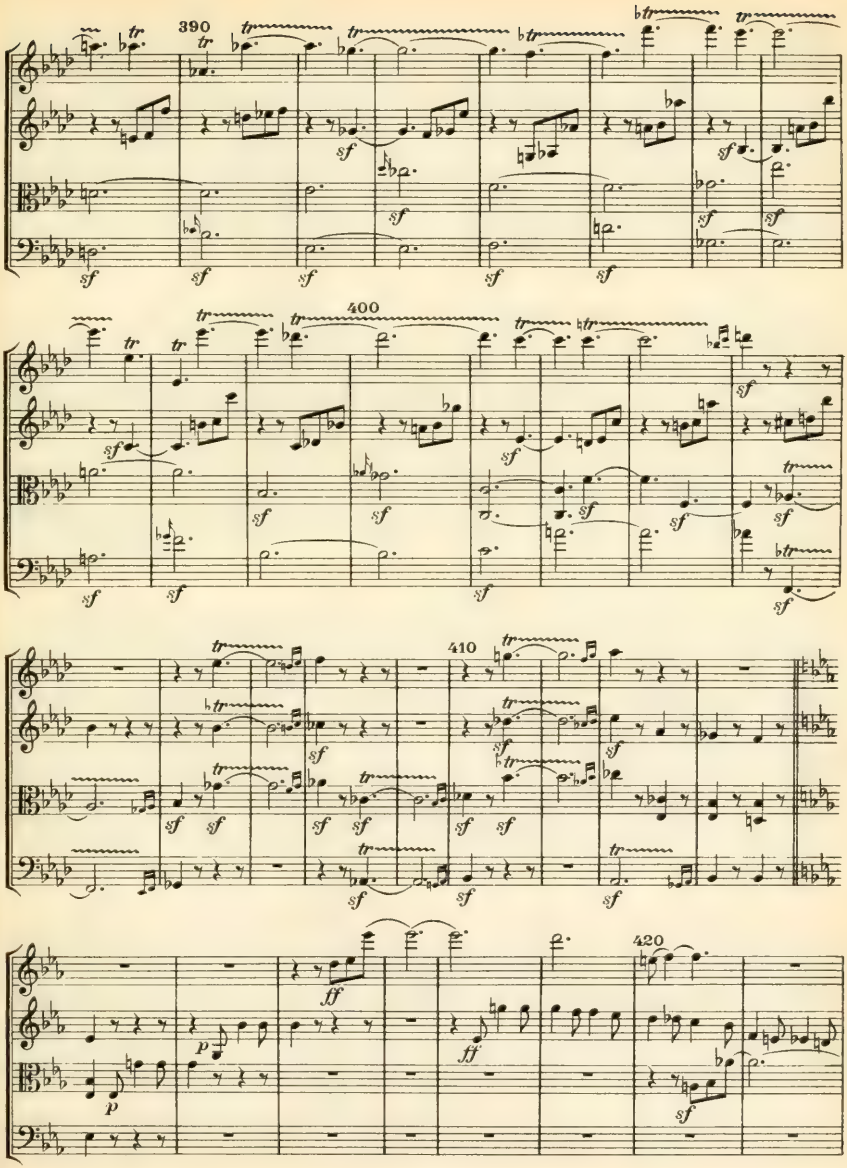
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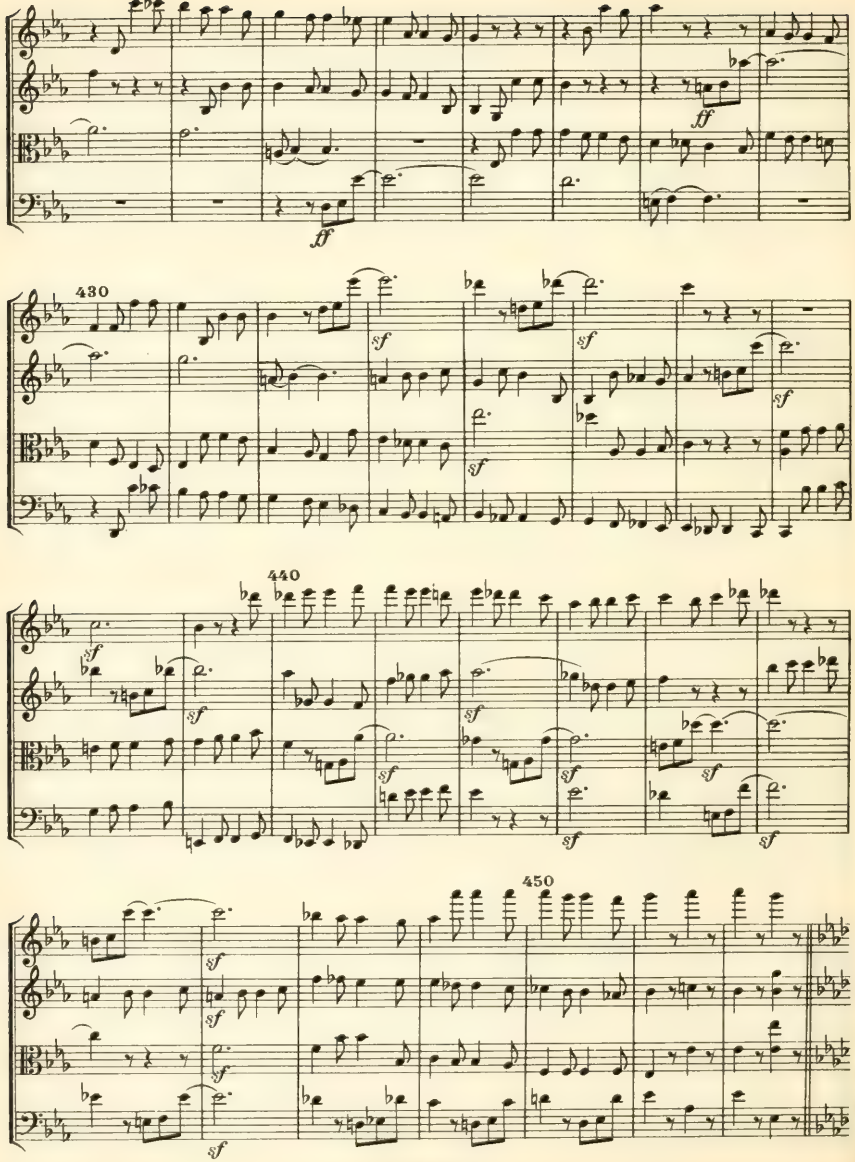
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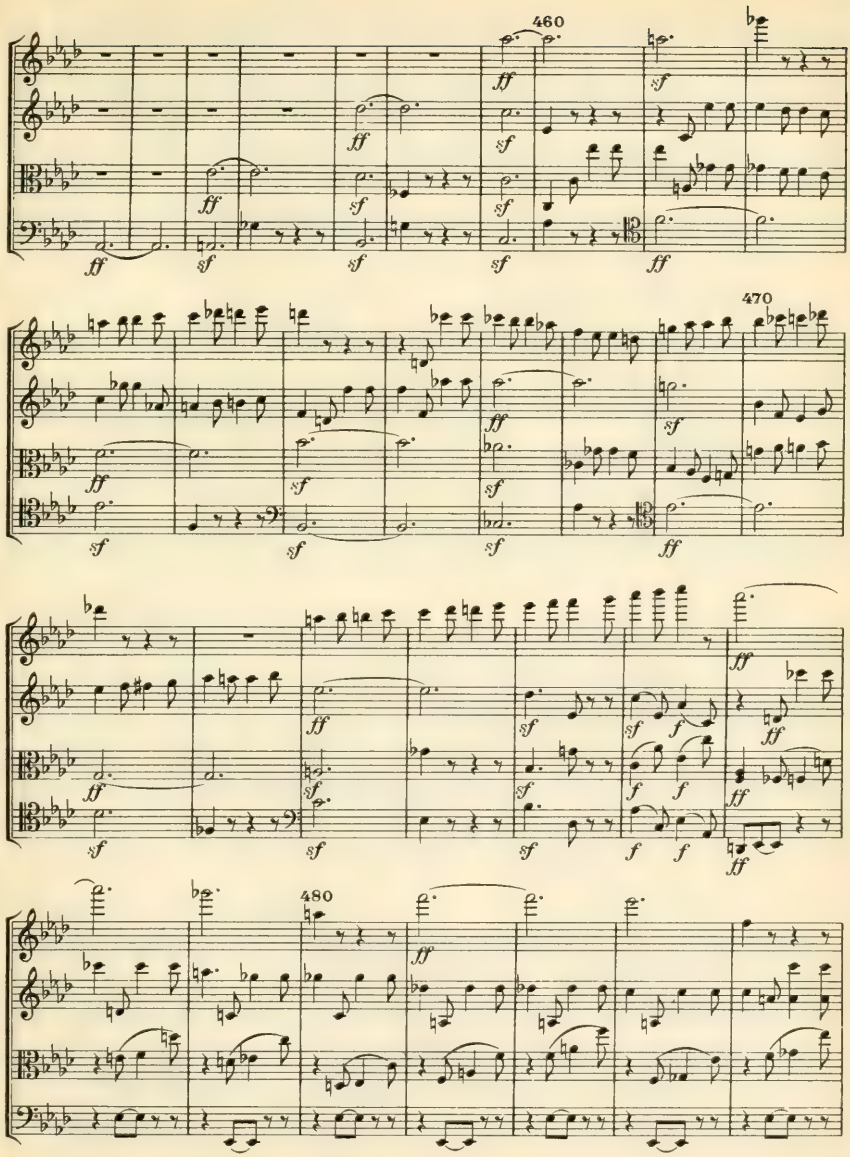
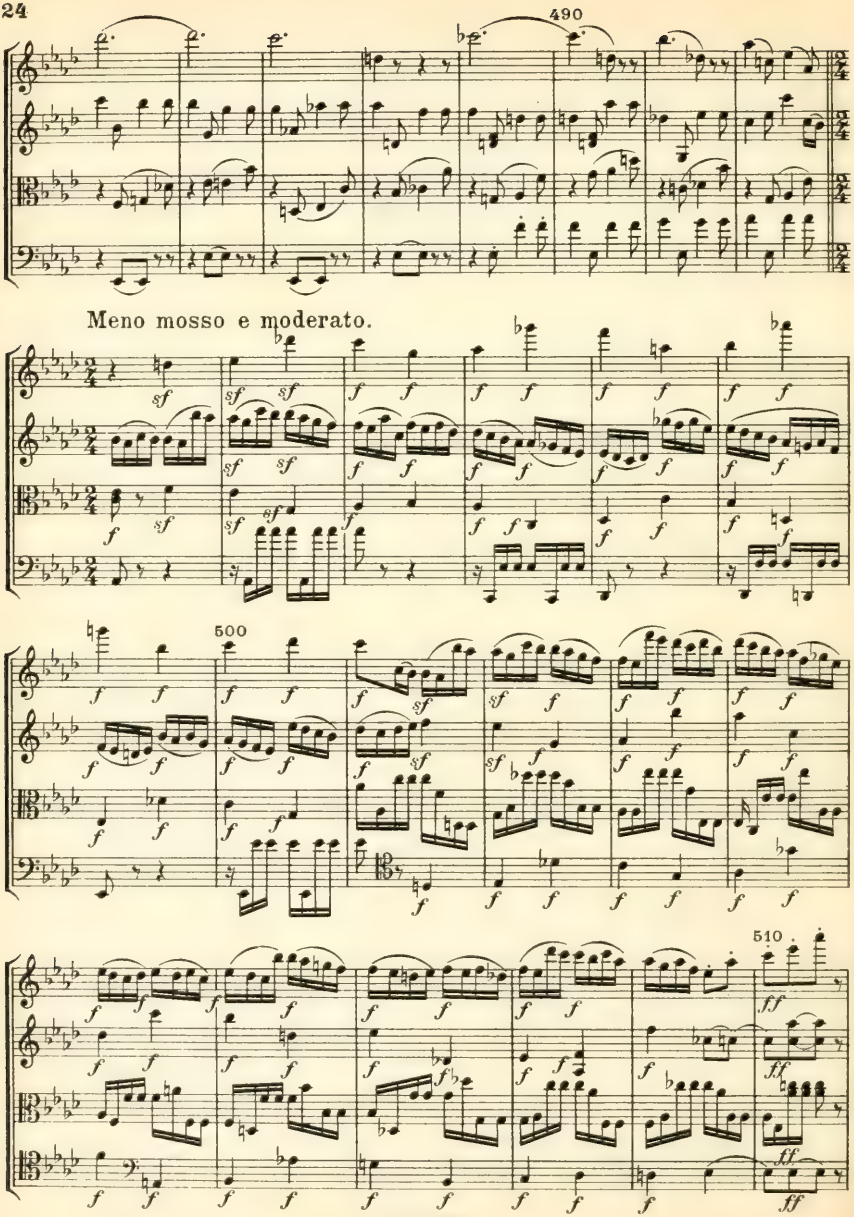
440
450

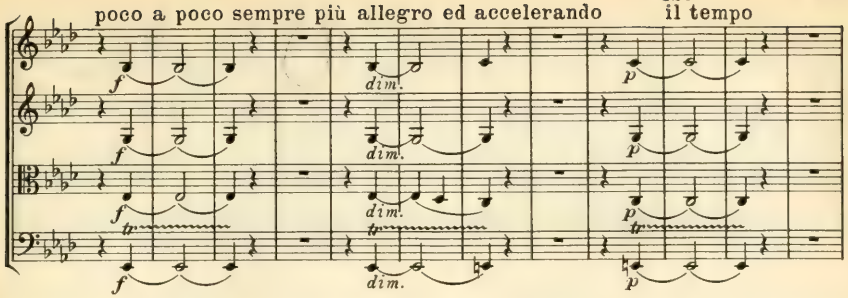

460
470
480


490
Meno mosso e moderato.
500
510

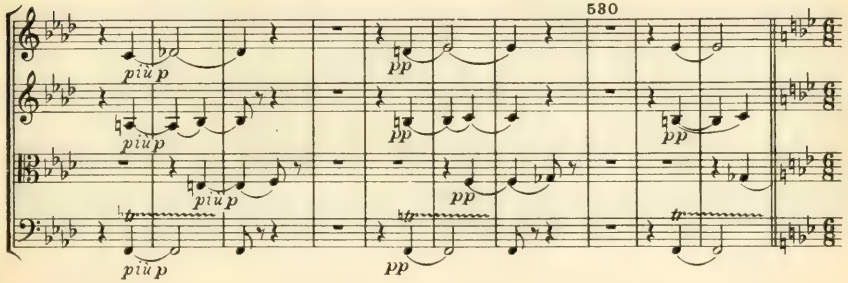
poco a poco sempre più allegro ed accelerando

520

il tempo

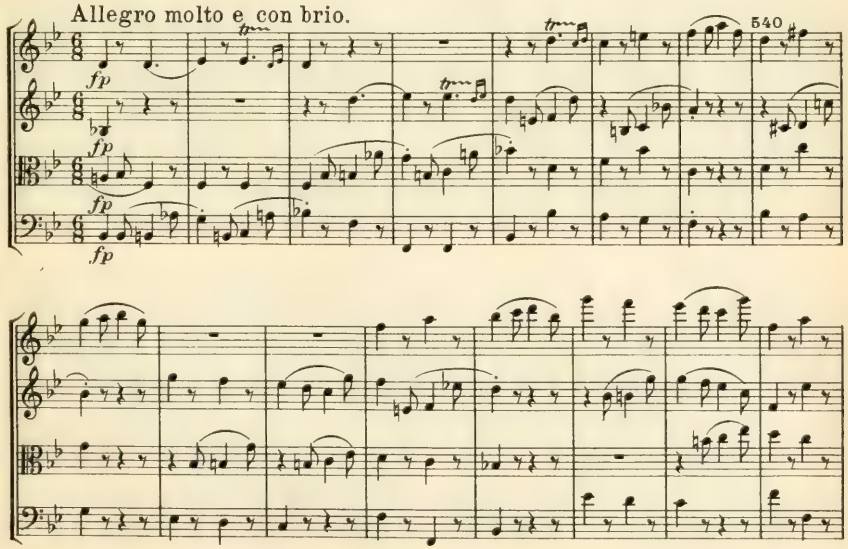


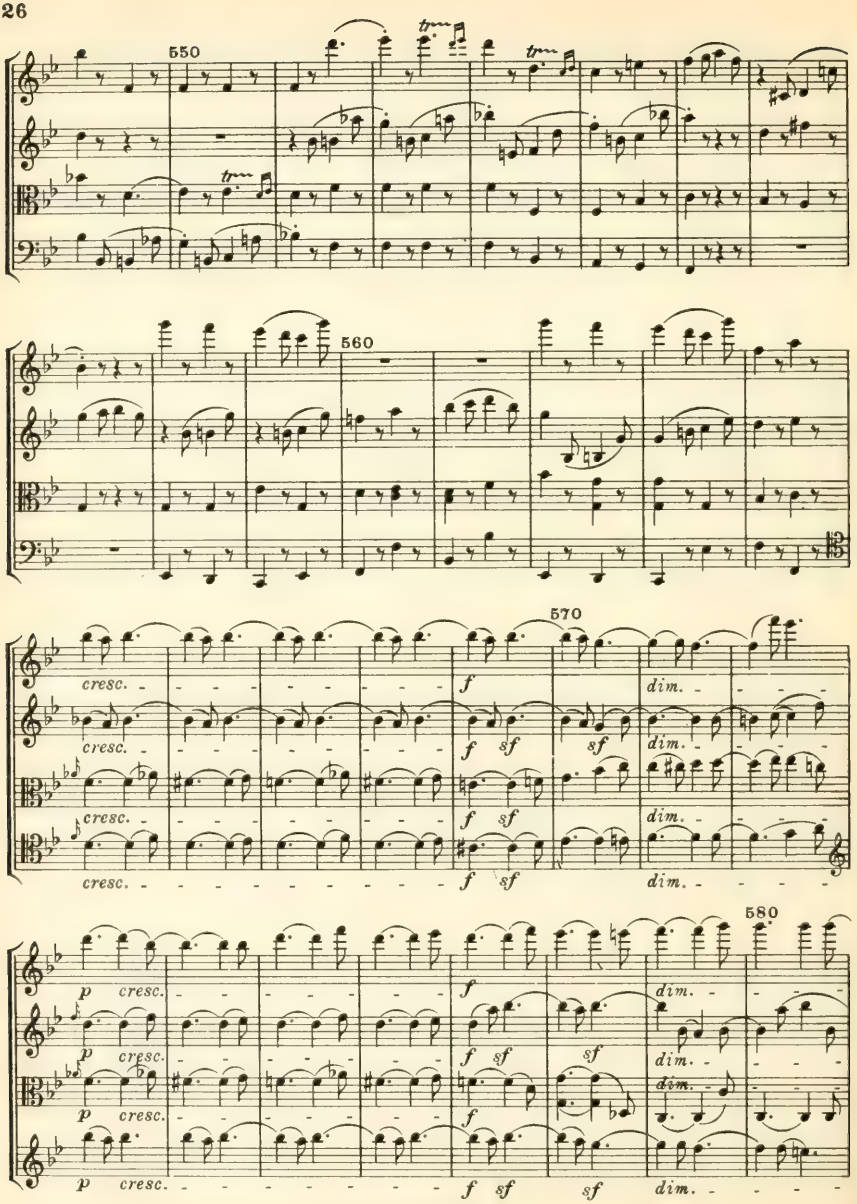
530

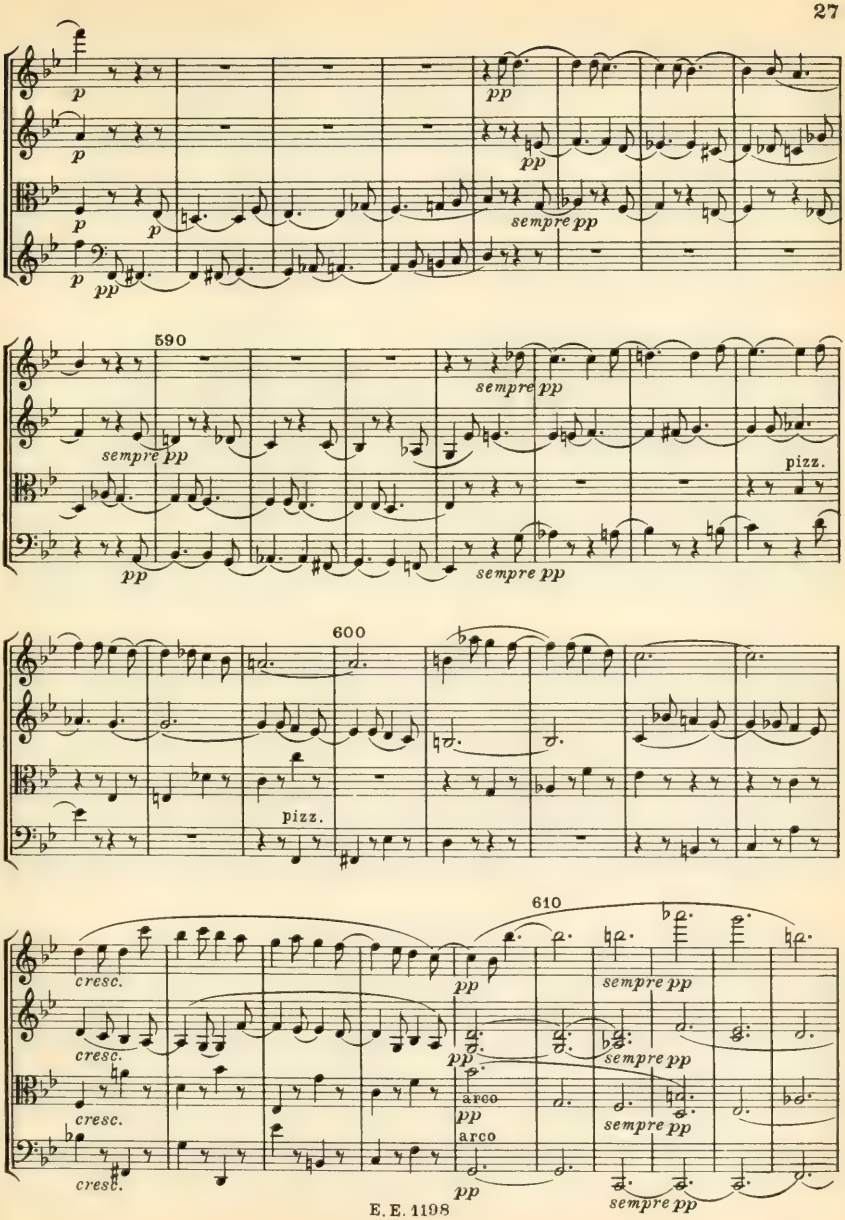


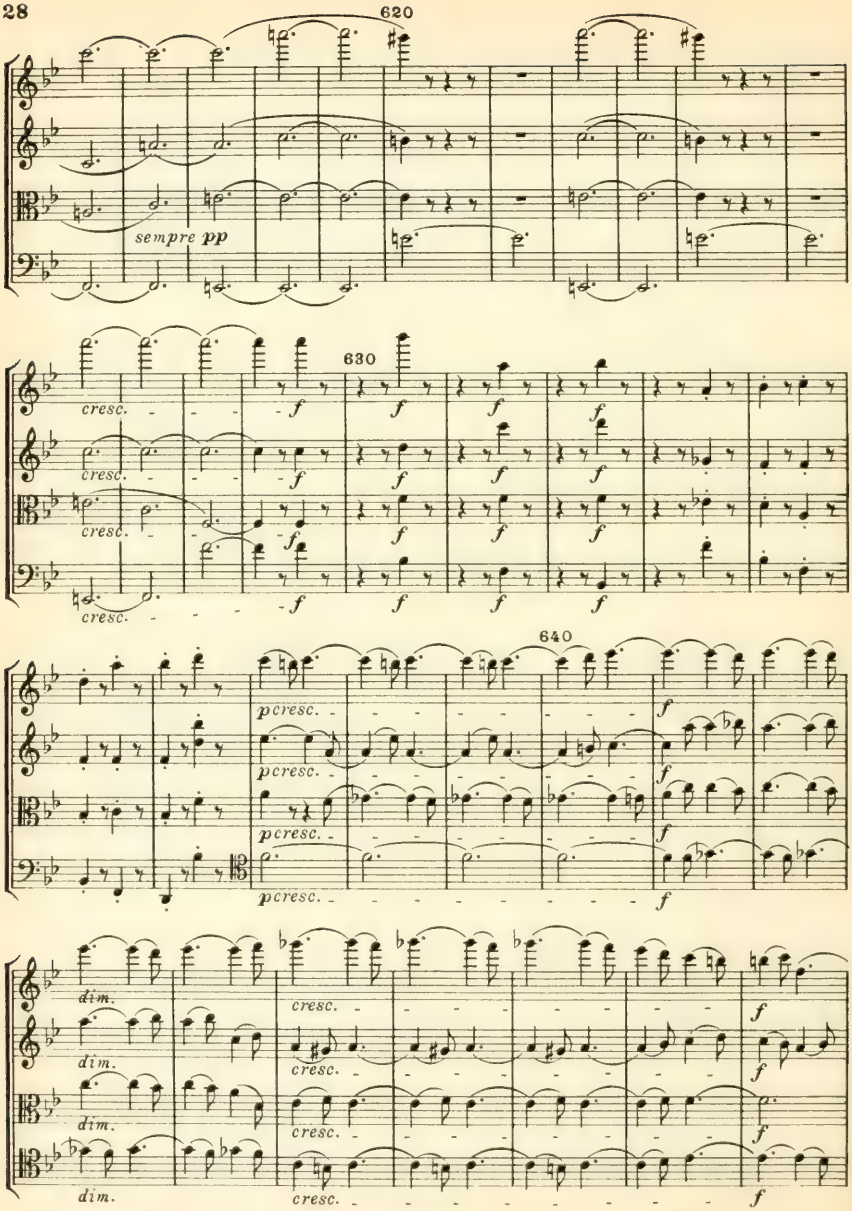
Allegro molto e con brio.

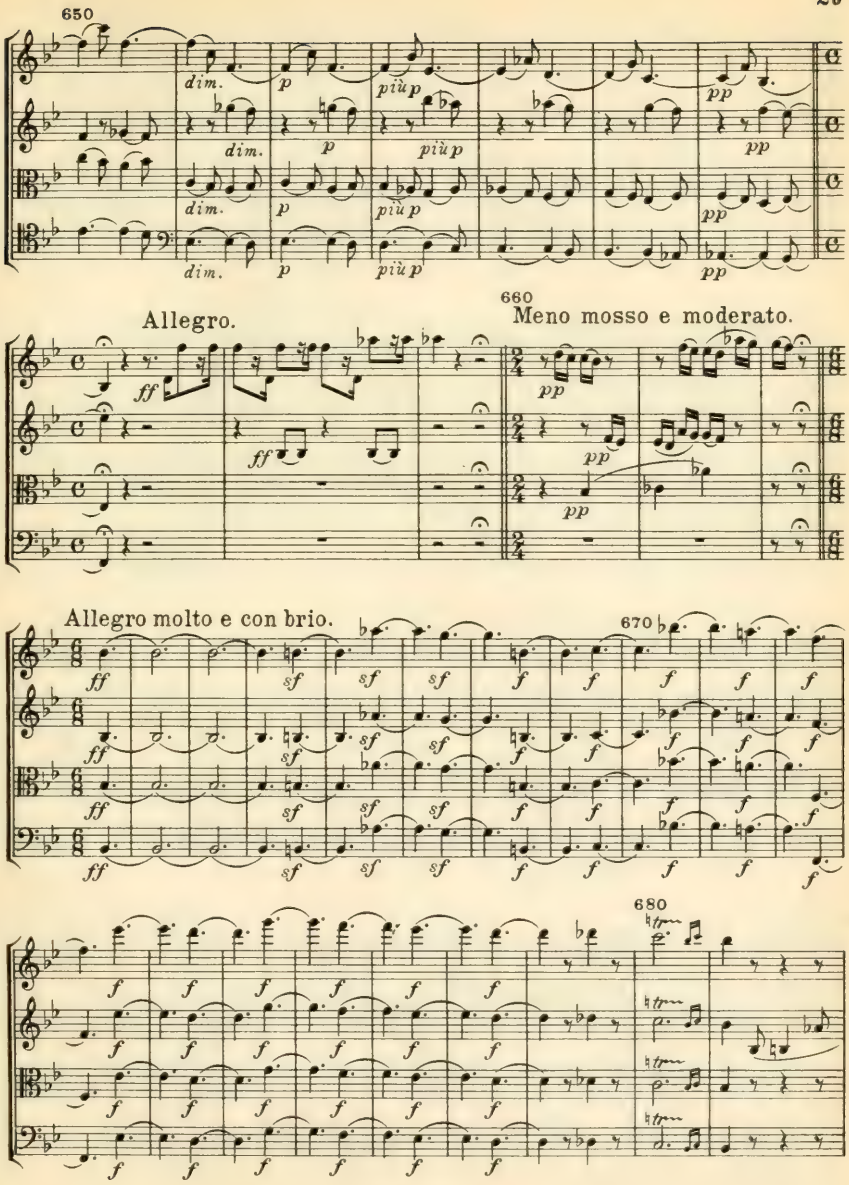
540

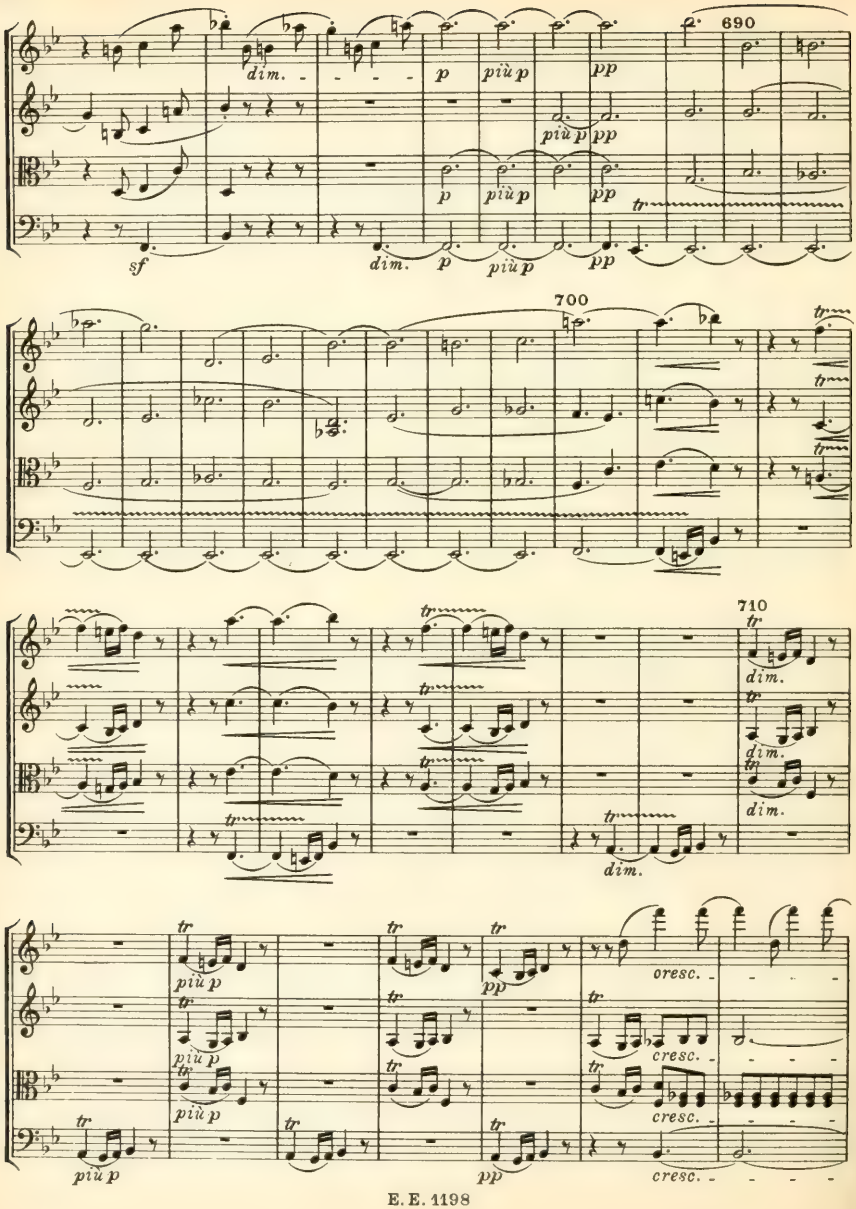


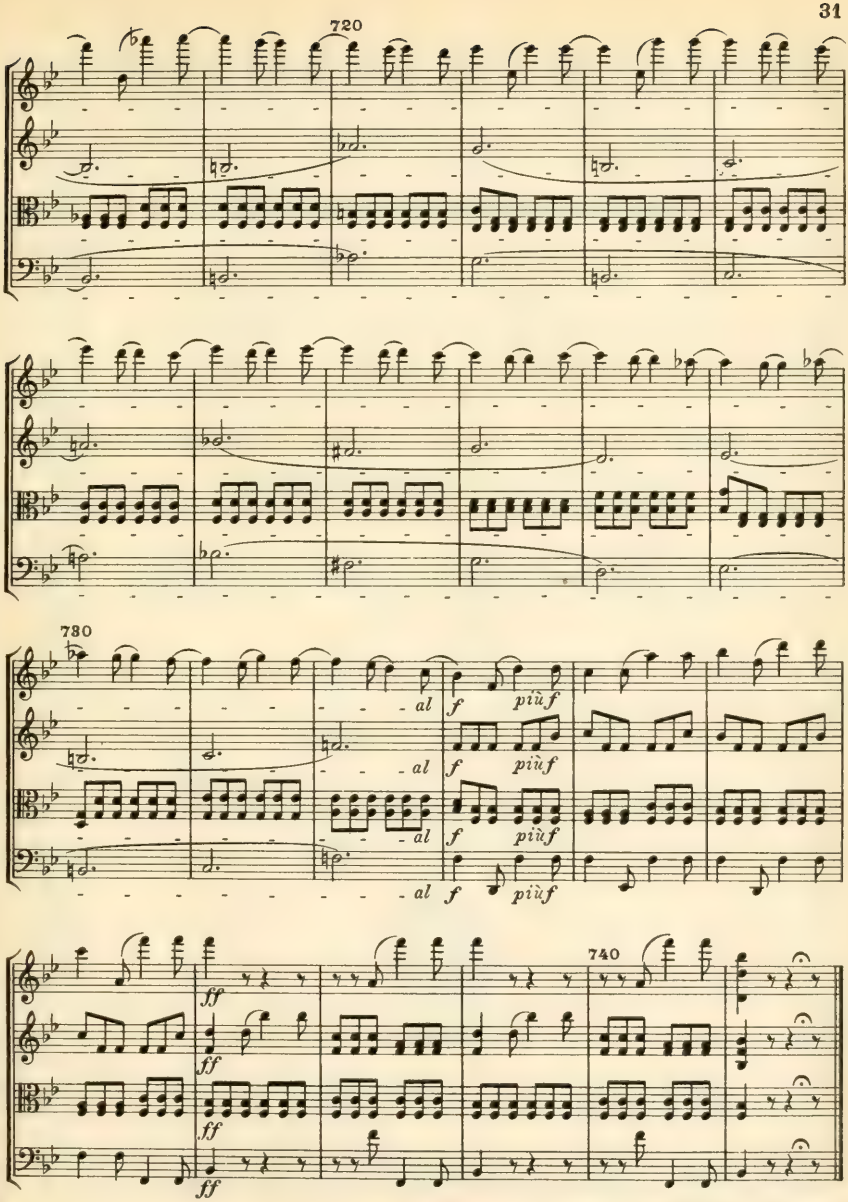

550
560
570
580
cresc.
f
sf
dim.
p


p
pp
sempre pp
590
pizz.
600
cresc.
610
arco
E. E. 1198


620
sempre pp
630
cresc.
f
640
pcresc.
dim.


650
dim.
p
più p
pp
Allegro.
660
Meno mosso e moderato.
ff
pp
Allegro molto e con brio.
670
sf
f
680


690
dim.
p
più p
pp
sf
700
710
più p
cresc.



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Eulenburgs kleine Partitur-Ausgabe

Seinem Freunde Johann Wolfmayer gewidmet

QUARTETT

No. 17

F dur

für

2 Violinen, Viola und Violoncell

von

LUDWIG VAN BEETHOVEN

Op. 135

Beendet im Oktober 1826

Erste Aufführung am 23. März 1828
im Musikvereinssaal zu Wien

Nach dem Autograph revidiert und mit Einführung
versehen von

WILHELM ALTMANN

Ernst Eulenburg, Leipzig

BEETHOVEN, QUARTETT F DUR, OP. 135

Das Quartett op. 135 in F-dur ist die Hauptarbeit Beethovens im Jahre 1826; nach seinem Briefe an Haslinger vom 13. Oktober hatte er es damals schon fertig. Er hatte es von vornherein kurz angelegt und zunächst nur auf drei Sätze berechnet.

Die autographe Partitur des Finale befindet sich in der Musiksammlung der Königl. Bibliothek zu Berlin (Geschenk von Prof. R. Wagener).

Die im September 1827 erschienene Erst-Ausgabe hat den Titel: Quatuor pour 2 Violons, Alto & Violoncelle, Composé & Dédié à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger etc. (Verlags-No. 1448, bzw. der Stimmen 1444.)

Der Musikverleger Schlesinger war, von Karl Holz eingeführt, im September 1826 bei Beethoven gewesen, und hatte mit ihm bereits über dieses damals noch nicht vollendete Quartett verhandelt, für das er ein Honorar von 80 Dukaten bei der Firma Tendler & Manstein in Wien hinterlegte. An diese sandte es Beethoven am 30. Oktober 1826 von Gneixendorf aus. Dieses Datum trägt auch die I. Violine der von ihm eigenhändig geschriebenen Stimmen.

Erwähnt sei noch, daß, wenn auch dieses F-dur-Quartett Beethovens letztes Werk dieser Gattung ist, der Schlußsatz des B-dur-Quartetts op. 130 noch später entstanden und im November 1826 vollendet worden ist.

W. A. Thayer gibt in seinem Chronol. Verz. unter No 262 hinsichtlich der Überschrift des Schlußsatzes folgende interessante Details:

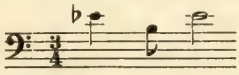
„. . . . . In einem Konversations-Hefte aus dem Frühjahr 1823 schreibt Beethovens alte »Frau Schnaps«“:

"Es ist heute Samstag und ich muss wieder Geld haben. — Es muss seyn."

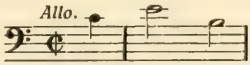
In einem ähnlichen Hefte vom Juli 1826 schreibt C. Holz:

„Dem [Hofkriegsagenten] Dembscher habe ich das Billet gegeben; er lachte und fragte, ob es sein muss?"

In einem Hefte vom Dezember 1826 steht von Beethovens Hand:

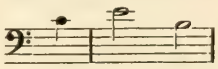


Muss es seyn?



Es muss seyn

Darauf folgt Mehreres von Schuppanzigh und Schindler geschrieben, welches in Schindlers Schrift so schließt:



Die Alte „Es muss seyn" braucht wieder ihr Wochengeit . . ."

Schindler erwähnt, daß letzterer Umstand Beethoven zur Komposition des Finales angeregt habe; Holz bestreitet dies, erzählt vielmehr im 3. Bande von Gaßners Zeitschrift für Deutschlands Musikvereine und Dilettanten (1843,

S. 134; im 5. Bande von Thayers Beethovens Leben S. 301 wieder abgedruckt):

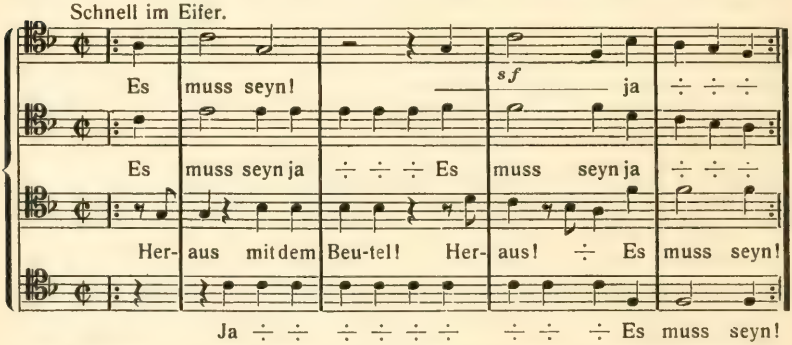
„Beethoven hatte eben sein Quartett in B (dem Fürsten Galizin gewidmet) vollendet, und überließ das Manuscript seinem Freunde Schuppanzigh zur ersten Aufführung, womit sich dieser eine reichliche Einnahme versprach. Um so mehr ärgerte sich Beethoven, als er nach der Produktion erfuhr, daß sich ein in Wien bekannter wohlhabender Musikliebhaber D*** dabei nicht einfand, indem er behauptete, er könne dieses Quartett in der Folge im eigenen Cirkel und von tüchtigeren Künstlern aufführen lassen; das Manuscript von B. zu erhalten, halte ihm nicht schwer. Dieser Herr wandte sich nun wirklich in kurzer Zeit durch die Fürsprache eines Freundes an Beethoven und ließ ihn um die Stimmen zu dem neuesten Quartett ersuchen. Beethoven erklärte ihm hierauf schriftlich, er wolle die Stimmen schicken, wenn Schuppanzigh für die erste Aufführung mit 50 fl. entschädigt würde. Ganz unangenehm überrascht sagte nun D*** dem Überbringer des Billets: »Wenn es sein muss—!« Diese Antwort wurde Beethoven hinterbracht, worüber er herzlich lachte, und augenblicklich den Canon niederschrieb:

»Es muss seyn! Es muss seyn! —«

Aus diesem Canon entstand im Spätherbste des Jahres 1826 das Finale seines letzten Quartettes in F-dur, welches er überschrieb: »Der schwer gefasste Entschluß«."

Der innere Zusammenhang dieser Anekdote mit jener oben erwähnten Äußerung von C. Holz d. d. Juli 1826 ist ersichtlich.

Hierzu gehört folgender von Holz im Faksimile mitgeteilter vierstimmiger kleiner Satz, welchen Thayer, Wasilewski und Hugo Riemann für einen Kanon ansehen. — Auffällig ist, daß alle Stimmen den gleichen Schlüssel haben.



Bemerkenswert ist, daß, während die Notierungen in den Konversationsheften, wie das Thema im Quartett bei den Worten: „Es muß" jedesmal einen Terzenschritt zeigen, in dem mitgeteilten Satze jedoch zum zweiten Male ein Quartensprung eintritt.

April 1911 Wilh. Altmann

BEETHOVEN, QUARTET IN F MAJOR OP. 135

The quartet in F major, op. 135 was Beethoven's main work in the year 1826. According to his letter to Haslinger of October 13th the work was already finished. It was intended to be short, in three movements only.

The autograph score of the Finale is to be found in the music collection of the Royal Library, Berlin (presented by Prof R. Wagener).

The first edition which appeared in September 1827 bears the following heading: — Quatuor pour 2 Violons, Alto et Violoncelle, Composé et Dédié à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger etc. (Edition Nr. 1448; of Parts 1444.)

The publisher Schlesinger, introduced by Karl Holz, had seen Beethoven in September 1826, and had already discussed business with regard to the work, which was as yet unfinished. Beethoven however placed it with the firm of Tendler & Manstein of Vienna for the sum of 80 ducats. He sent the quartet to these publishers on October 30th 1826 from Gneixendorf. The parts were in the composer's own hand-writing and the 1st Violin part bears this date.

It must also by mentioned that although this F major quartet is Beethoven's last work in this form, the final movement of the B flat quartet op. 130 was written still later, and was completed by November 1826.

In his chronological index, No. 262, W. A. Thayer gives the following interesting details with regard to the heading of the Finale:

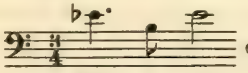
". . . . . In the spring of 1823 Beethoven's »Frau Schnaps« wrote in a diary":

"It is Saturday today and I must have some more money — It must be."

In a similar book of July 1826, C. Holz wrote:

"I gave the note to Dembscher; he laughed and asked if it must be?"

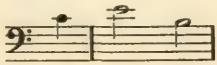
In a volume of December 1826 we find in Beethoven's own writing:



Must it be?

It must be

A lot follows written by Schuppanzigh and Schindler, and at the end Schindler writes:


. The old lady

"It must be"

is again after her week's money . . ."

Schindler mentions that this last circumstance caused Beethoven to compose the Finale; Holz contests this and relates the following in Vol. 3 of Gassner's Journal for German Musical Societies and Amateurs (1843, page 134; quoted

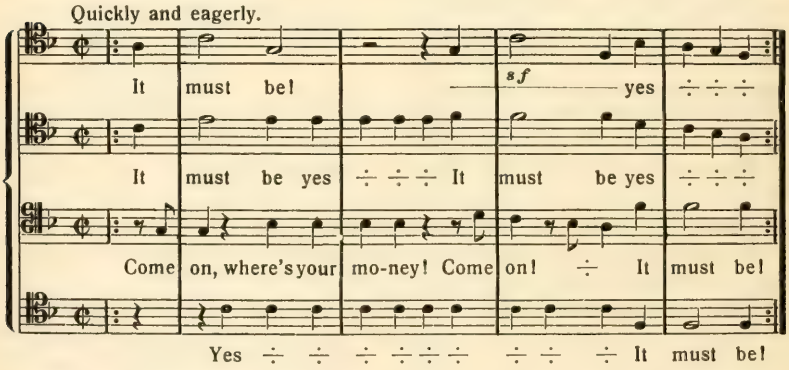
in Vol. 5 of Thayer's Life of Beethoven, page 301):

"Beethoven had just finished his quartet in B flat, (dedicated to Prince Galizin) and had given it to his friend Schuppanzigh for first performance, who promised it a fine reception. Beethoven, therefore, was annoyed to hear, after the production, that a well-known and opulent musical amateur D*** of Vienna was not present, but had asserted that he could have the work performed by better artists in his own intimate circle of friends, and that he could easily get the manuscript from B. This gentleman approached Beethoven shortly afterwards through a third party, and asked the composer for the parts of the latest quartet. Beethoven replied saying he would be willing to send the parts if Schuppanzigh would accept 50 fl. for the loss of giving the first performance. Unpleasantly surprised at this message, D*** remarked to the bearer of the note: »If it must be —!« This answer was repeated to Beethoven, who laughed heartily, and immediately composed the canon: »It must be! It must be! —«

From this canon the Finale of the last quartet in F major was composed, in the late Autumn of 1826, and was entitled, »The difficult resolve«."

The inner connection between this anecdote and the statement by C. Holz of July 1826 mentioned above, is quite plain.

Here we may give the following little four-part movement, handed down in facsimile by Holz, and which Thayer, Wasilewski and Hugo Riemann consider to be a canon. — Strangely enough, all the voices are written in the same clef.



It is worthy of note that, whereas the interval of a third is always used on the words "It must" both in the diaries and in the quartet itself, the interval of a fourth appears in the above extract, at the second entry.

April 1911

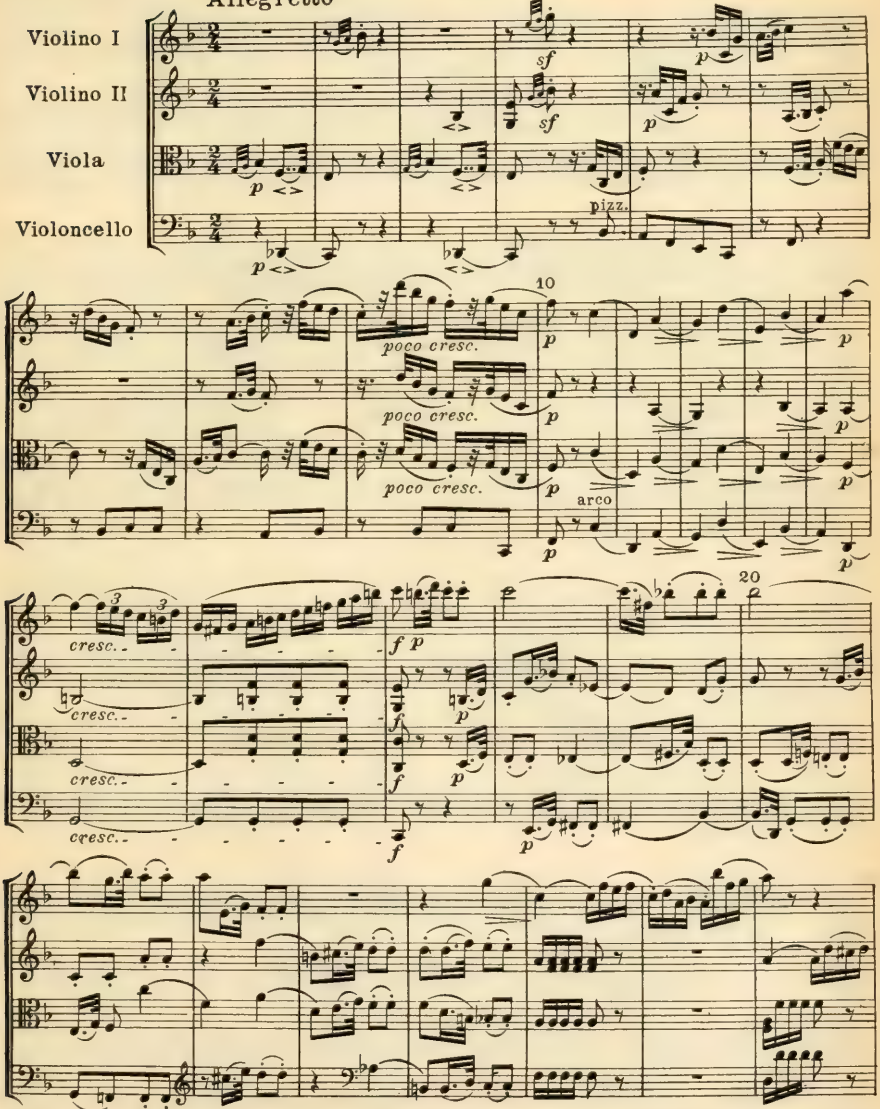
Wilh. Altmann

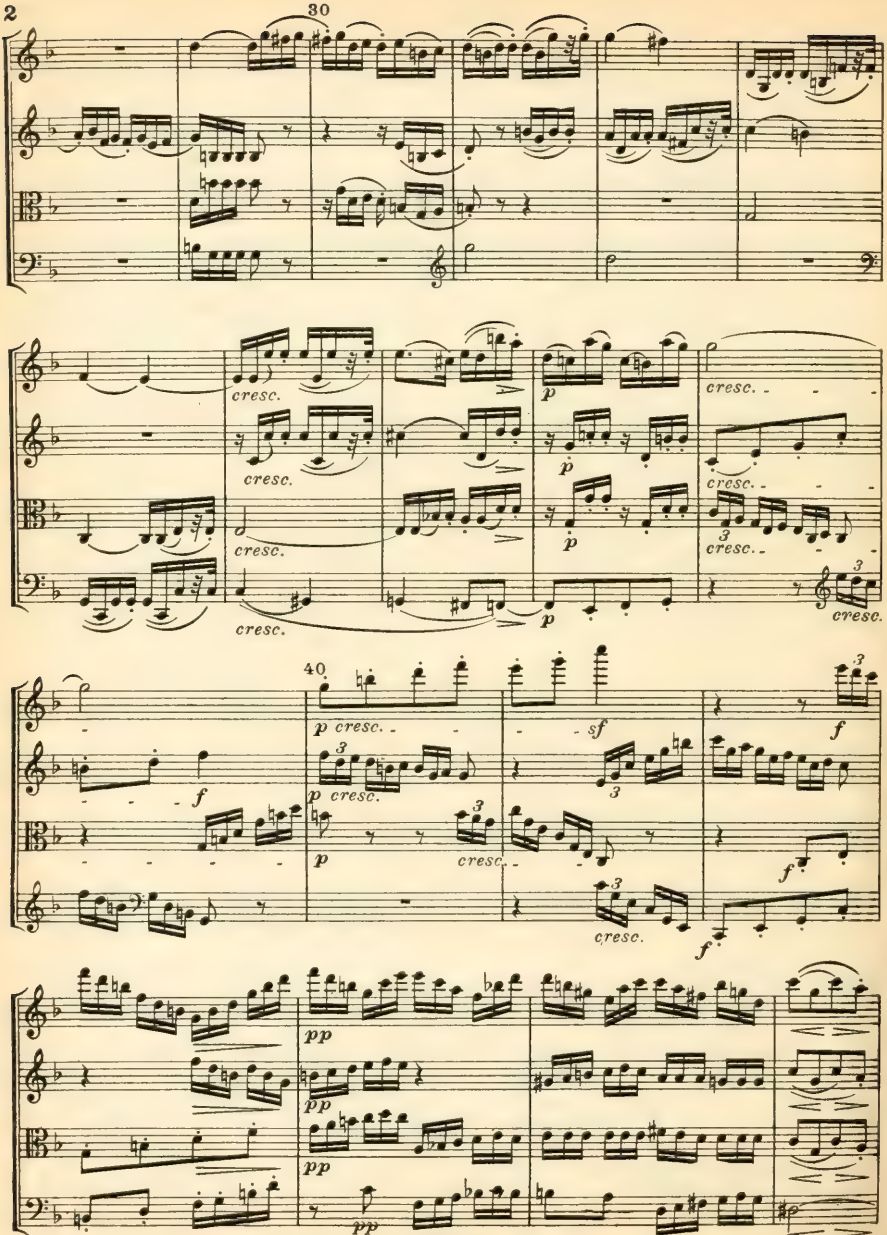
Quartett

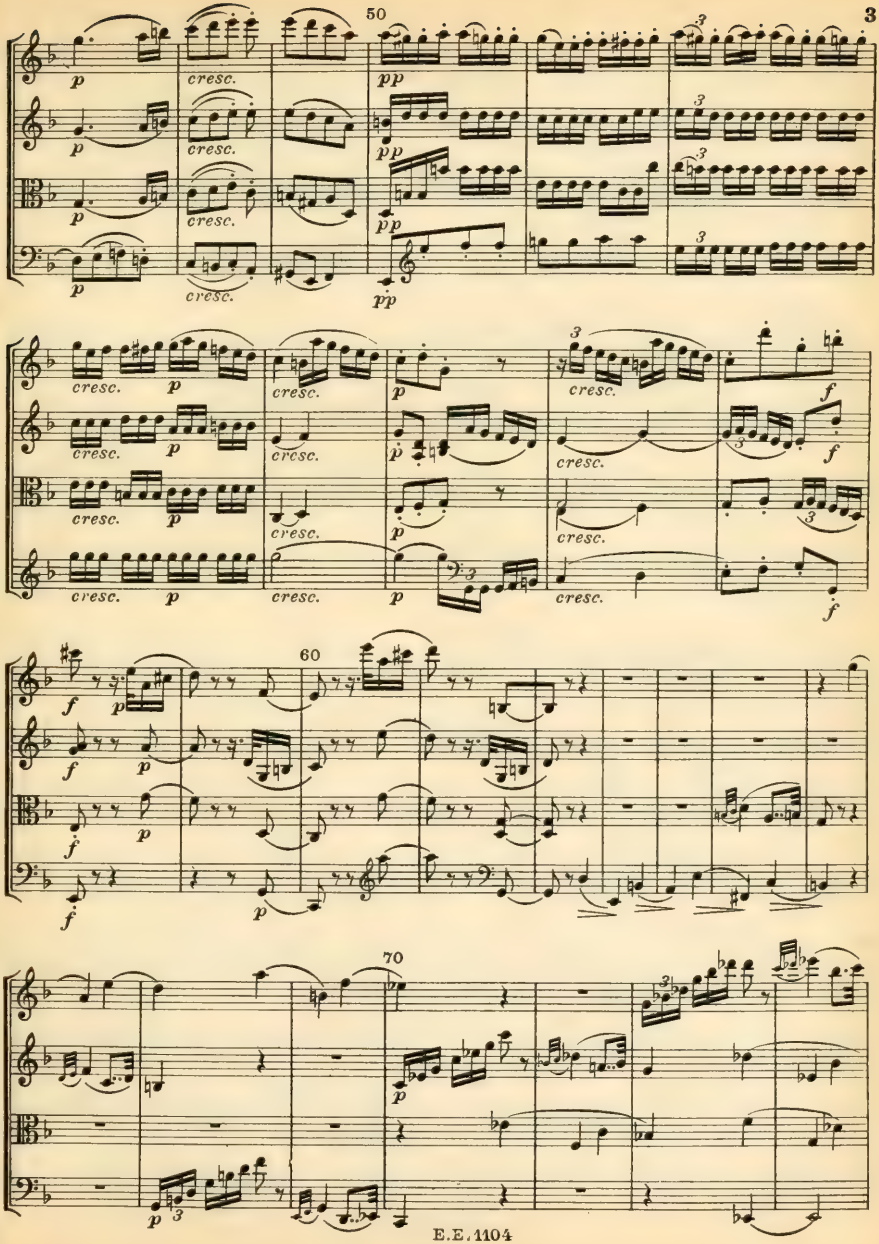
I

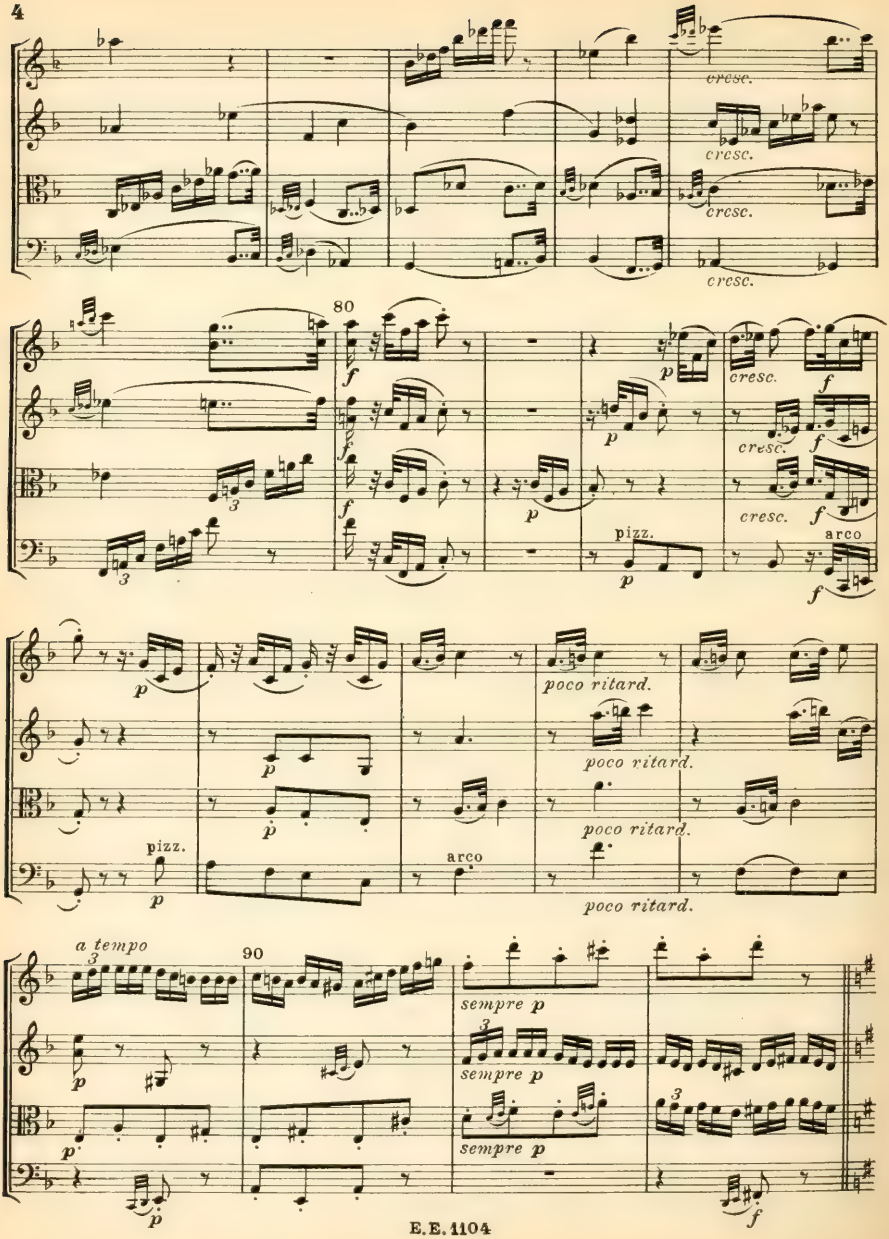
L. van Beethoven, Op. 135
1770 - 1827

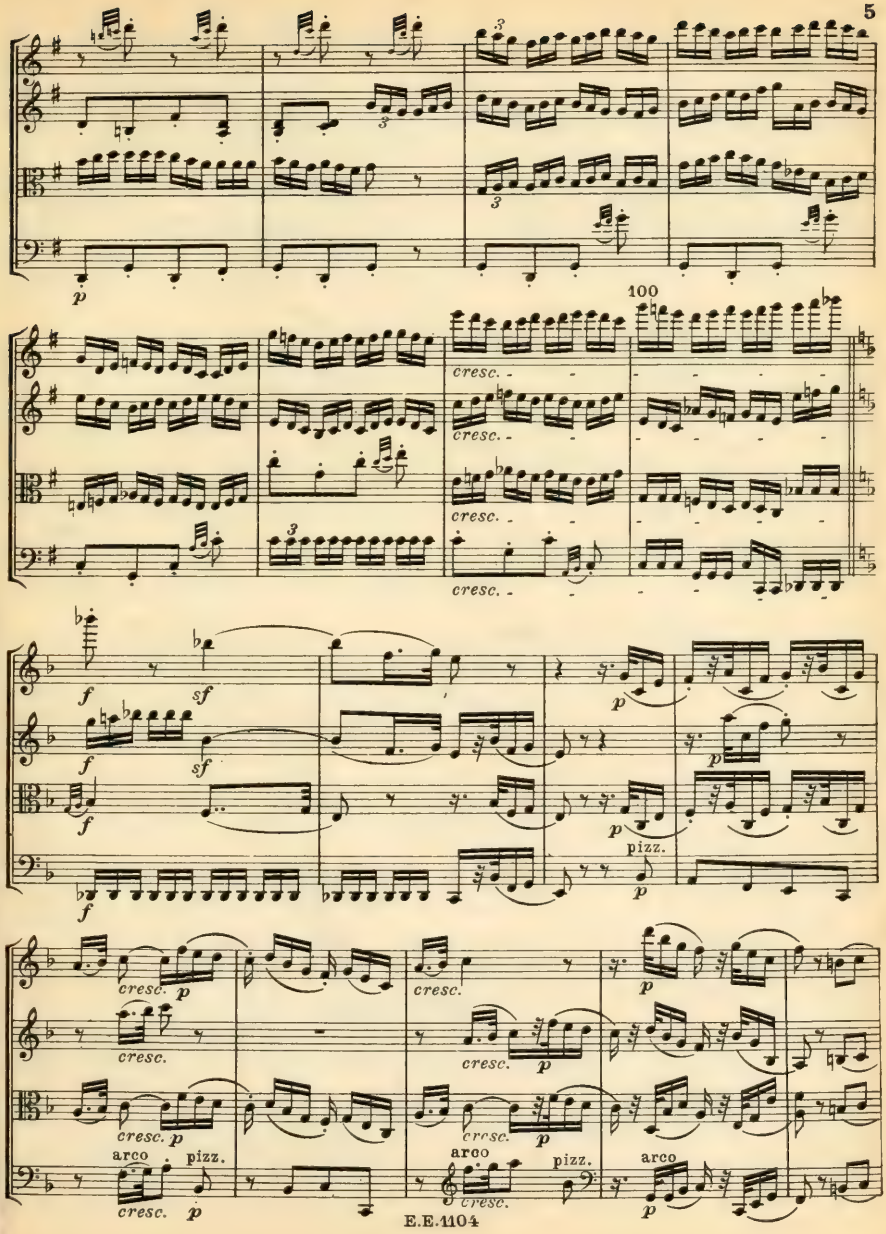
Allegretto

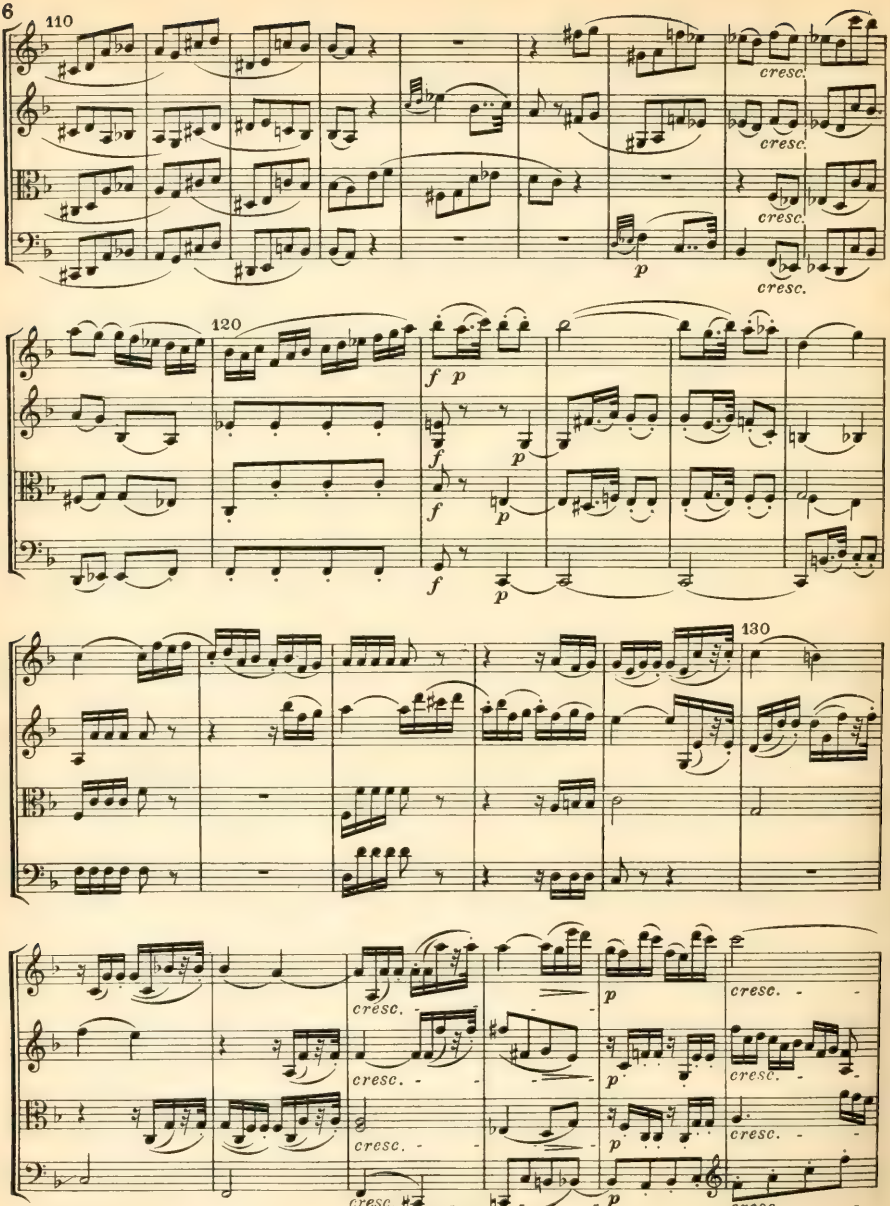


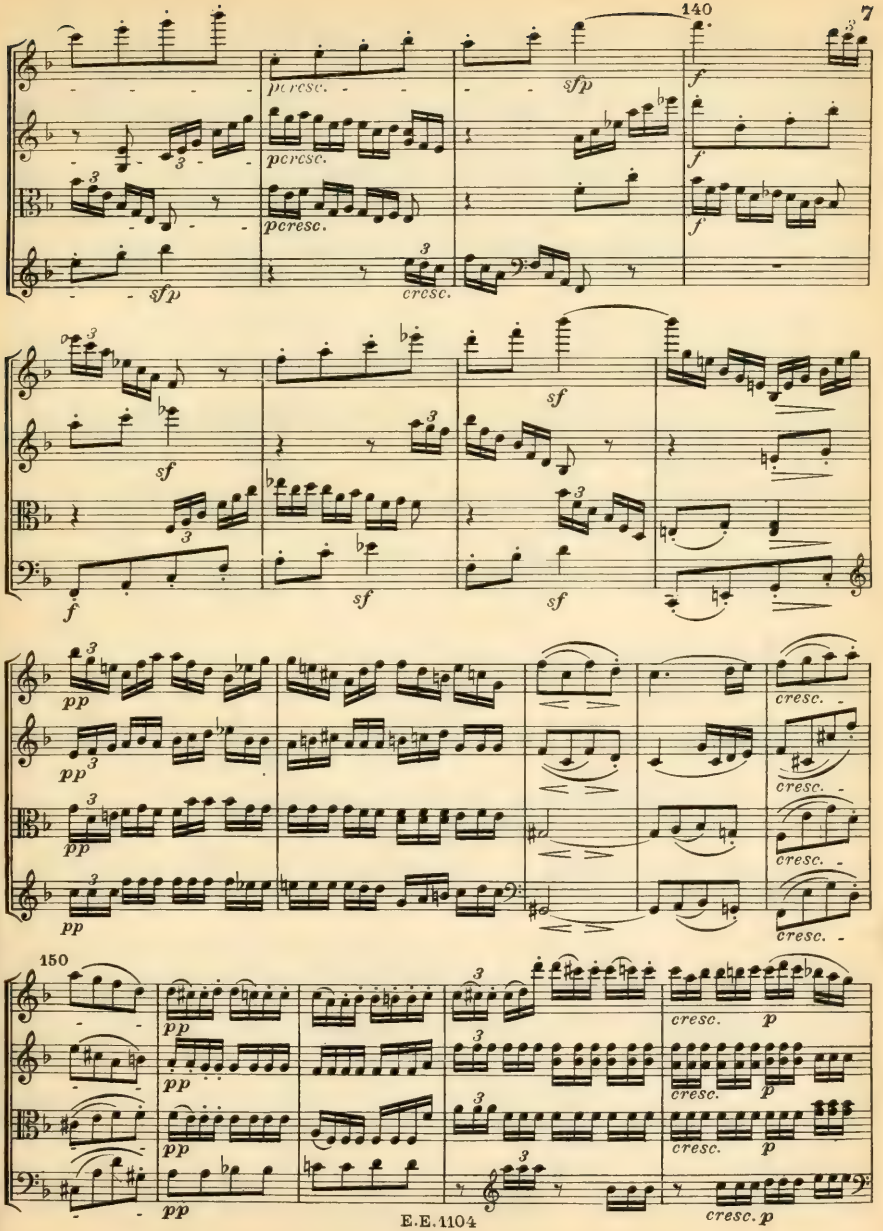

30
cresc.
p
40
p cresc.
sf
f
pp

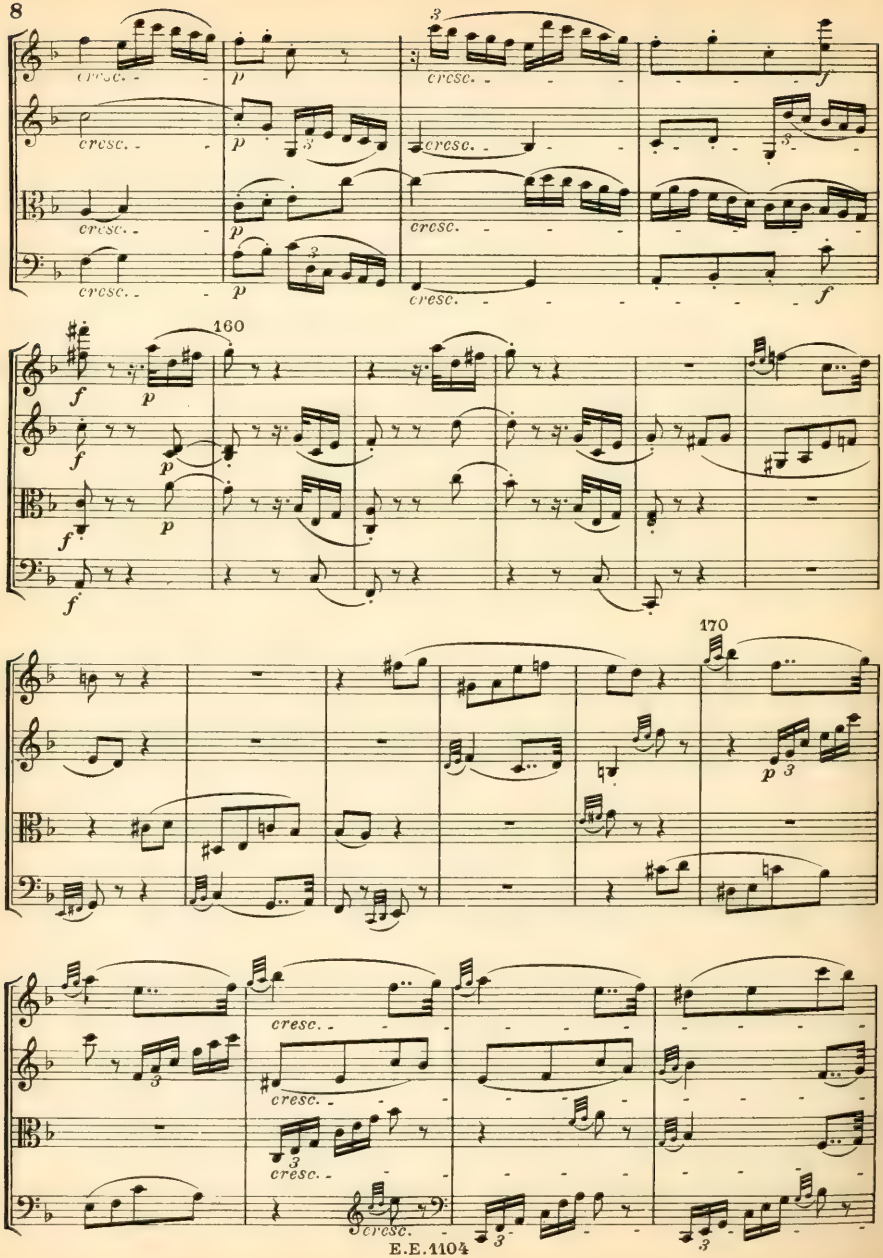

50
60
70
cresc.
p
pp
f

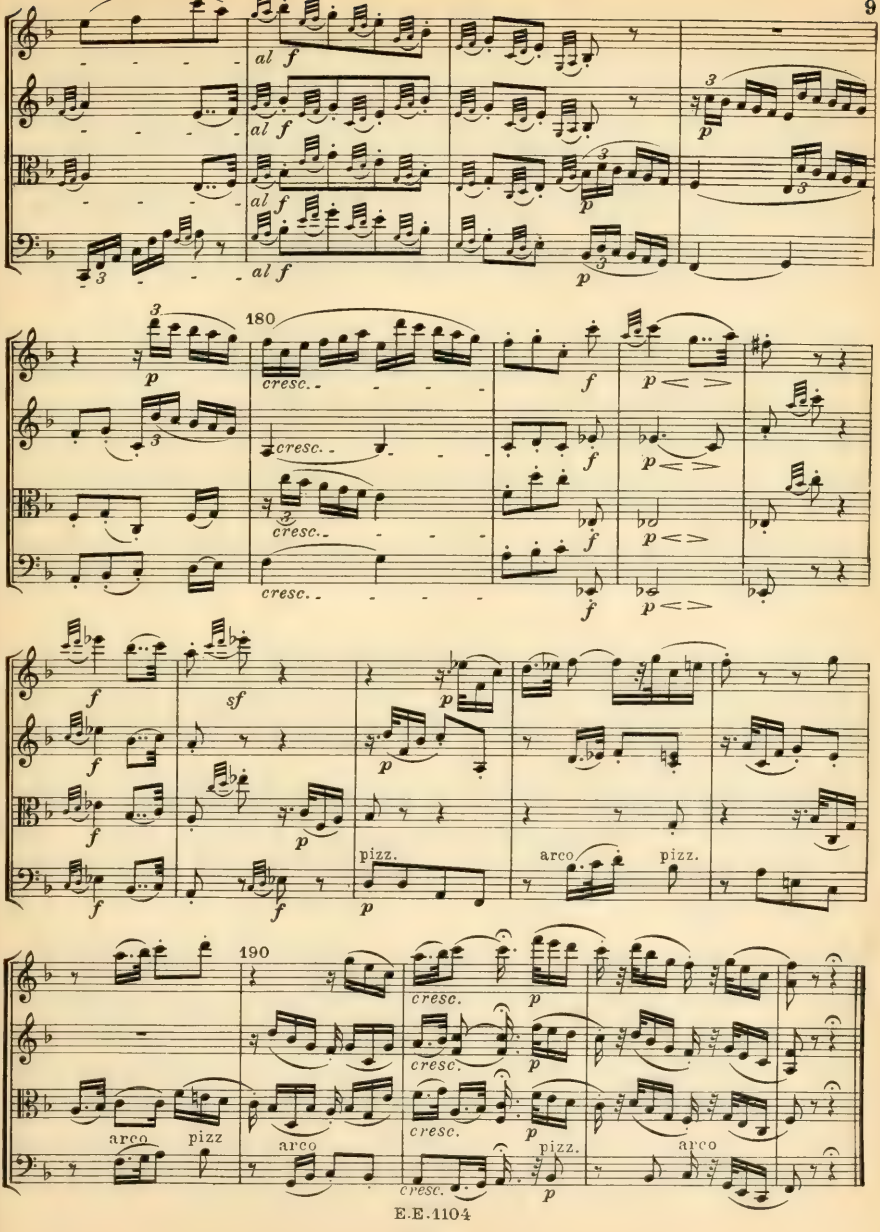

cresc.
cresc.
cresc.
cresc.
80
f
p
cresc.
f
pizz.
arco
poco ritard.
poco ritard.
poco ritard.
pizz.
arco
a tempo
90
sempre p
sempre p
sempre p


p
100
cresc.
cresc.
cresc.
cresc.
f
sf
f
sf
f
p
p
p
pizz.
p
f
cresc.
p
cresc.
cresc.
p
cresc.
cresc.
p
cresc.
p
arco
pizz.
cresc.
p
arco
pizz.
cresc.
arco
p

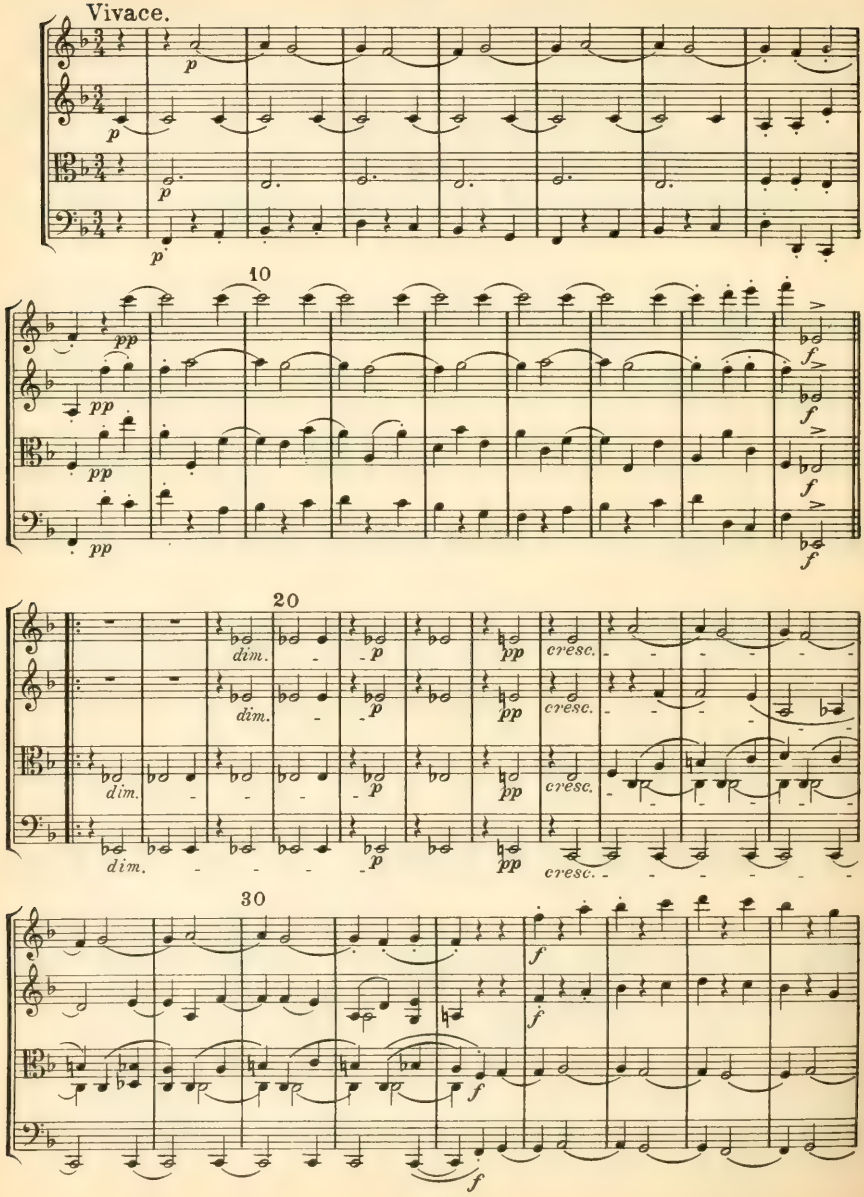

110
cresc.
cresc.
cresc.
p
cresc.
120
f p
f
p
f
p
f
p
130
cresc.
p
cresc.
cresc.
p
cresc.
cresc.
p
cresc.
cresc.
p
cresc.

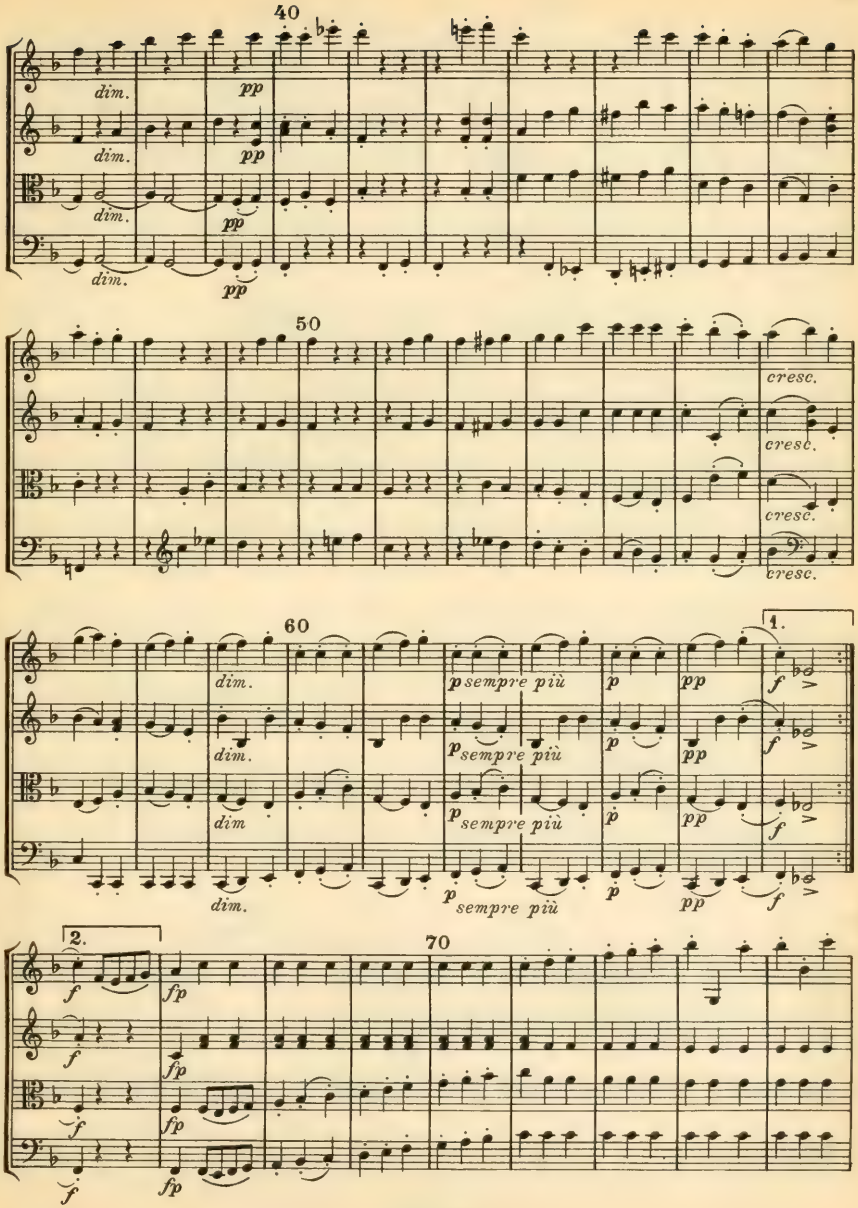

140
pcresc.
pcresc.
pcresc.
sfp
cresc.
sfp
f
f
f
sf
sf
sf
sf
f
pp
pp
pp
pp
cresc.
cresc.
cresc.
cresc.
150
pp
pp
pp
pp
cresc.
p
cresc.
p
cresc.
p
cresc. p

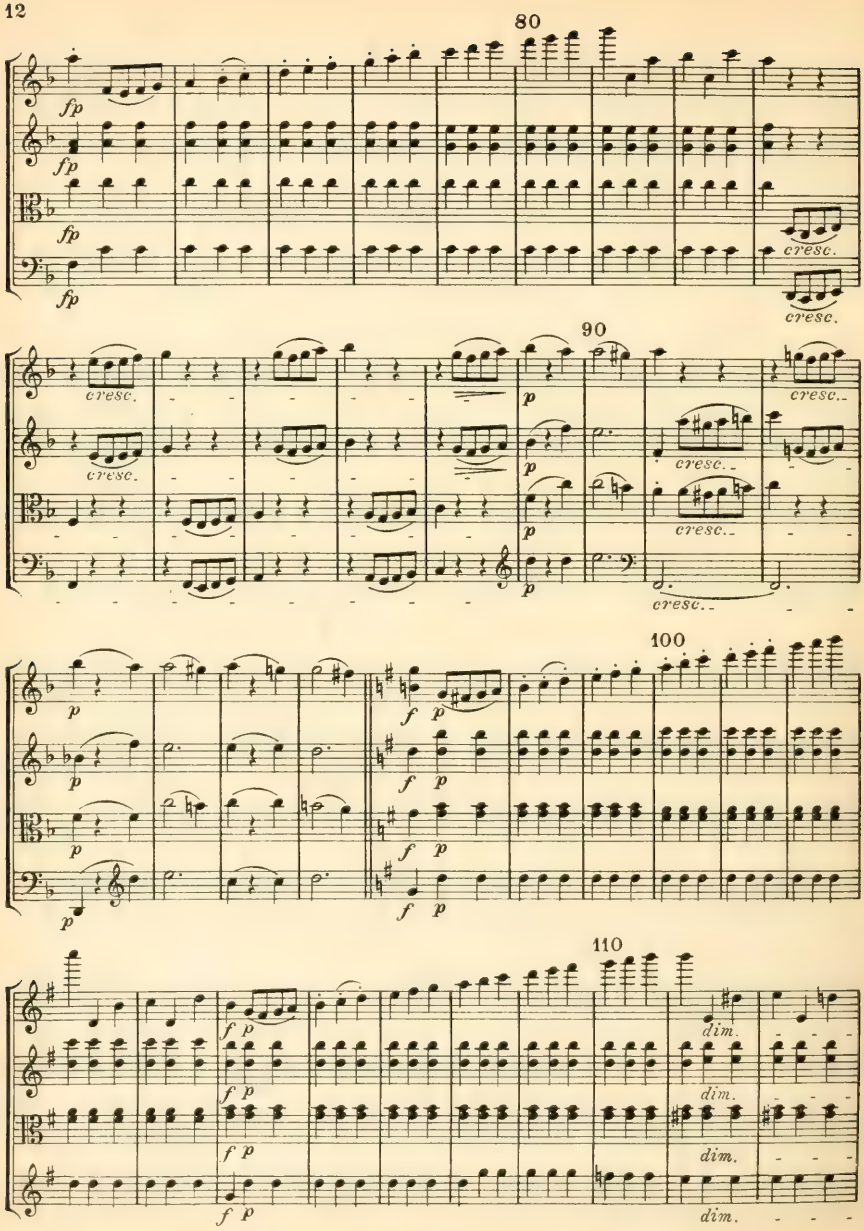

cresc.
p
f
160
170


al f
p
180
cresc.
f
p
sf
pizz.
arco
190
cresc.

II




40
dim.
pp
50
cresc.
60
p sempre più
1.
2.
70
fp
f


80
fp
fp
fp
fp
cresc.
cresc.
90
cresc.
cresc.
p
p
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p
cresc.
cresc.
cresc.
cresc.
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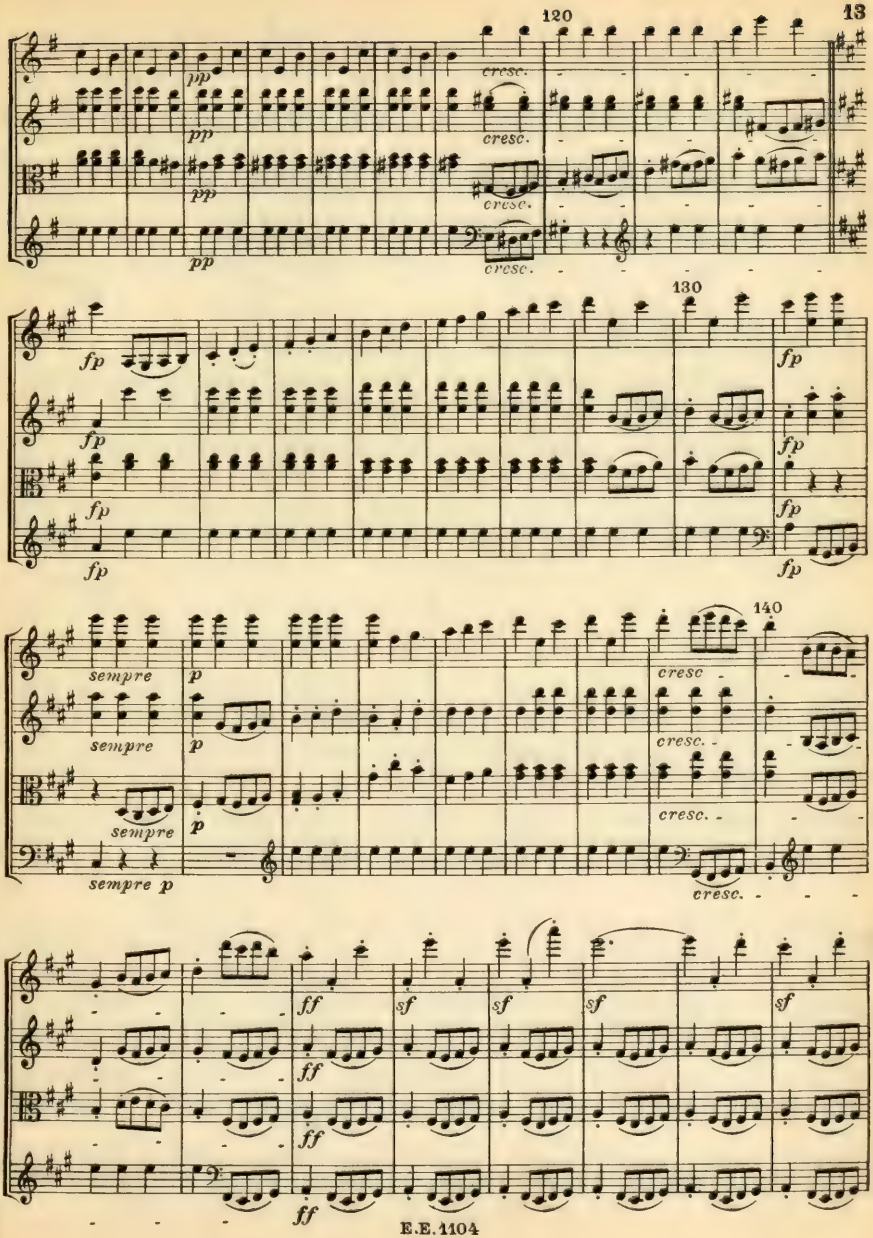
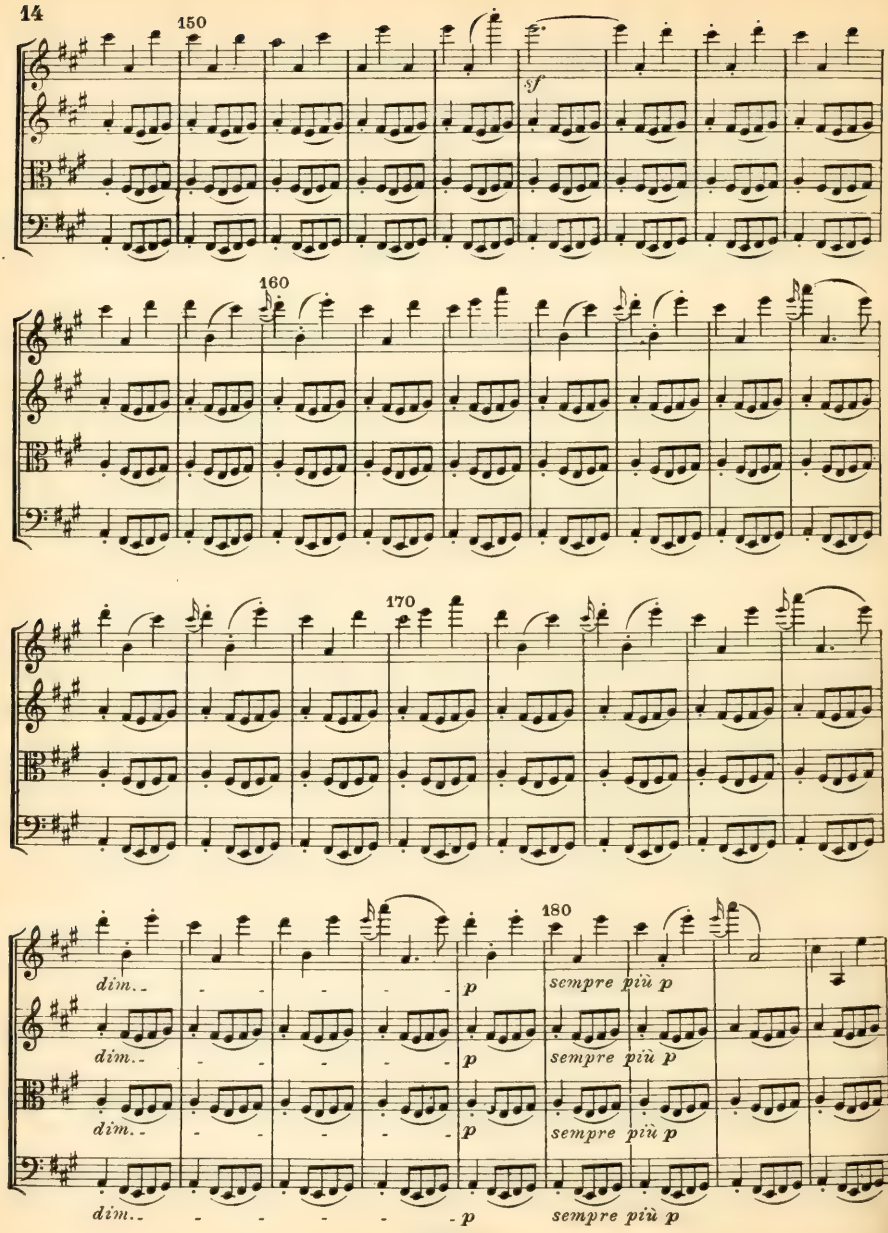
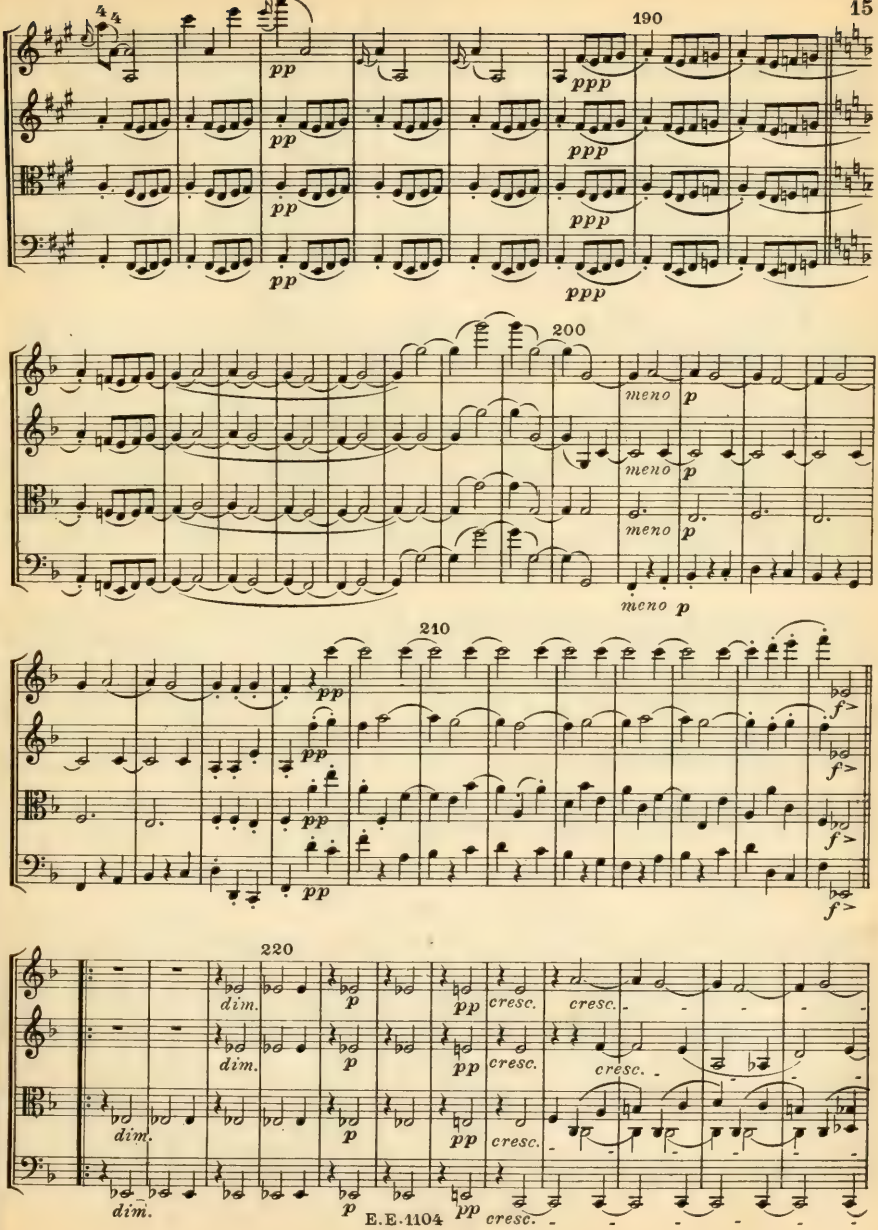
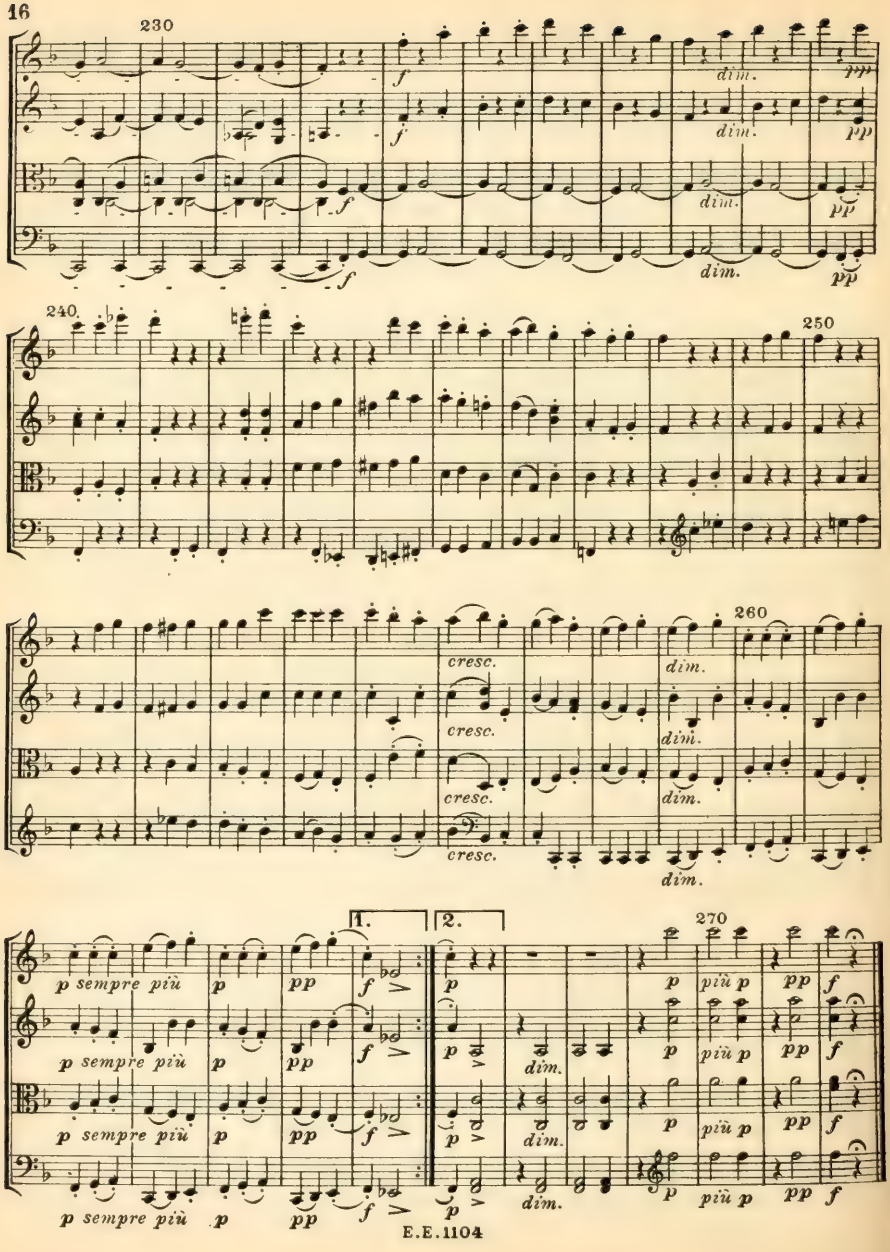
p
p
f
p
f
p
f
p
f
p
110
f
p
f
p
f
p
f
p
dim.
dim.
dim.
dim.


120
cresc.
130
fp
140
sempre
cresc.
ff
sf

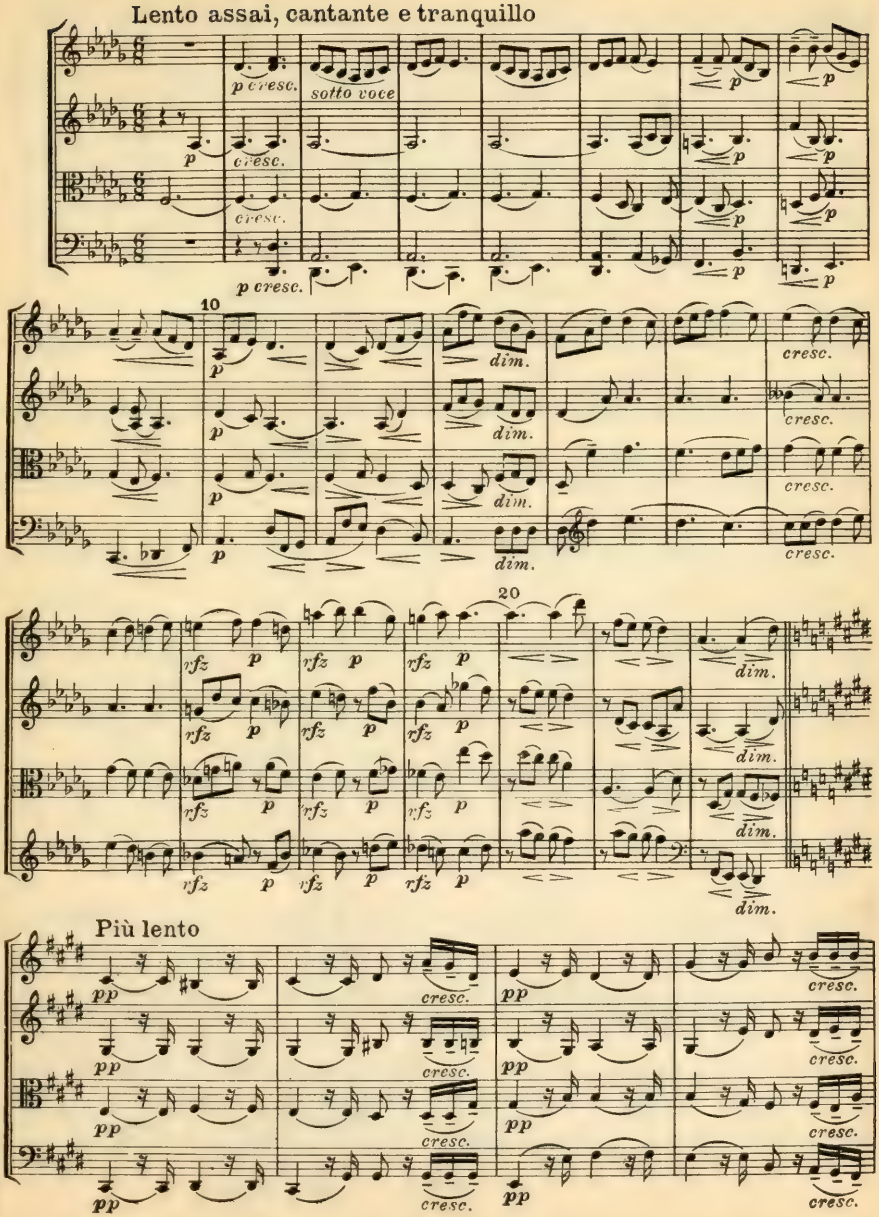

150
sf
160
170
180
dim.
p
sempre più p

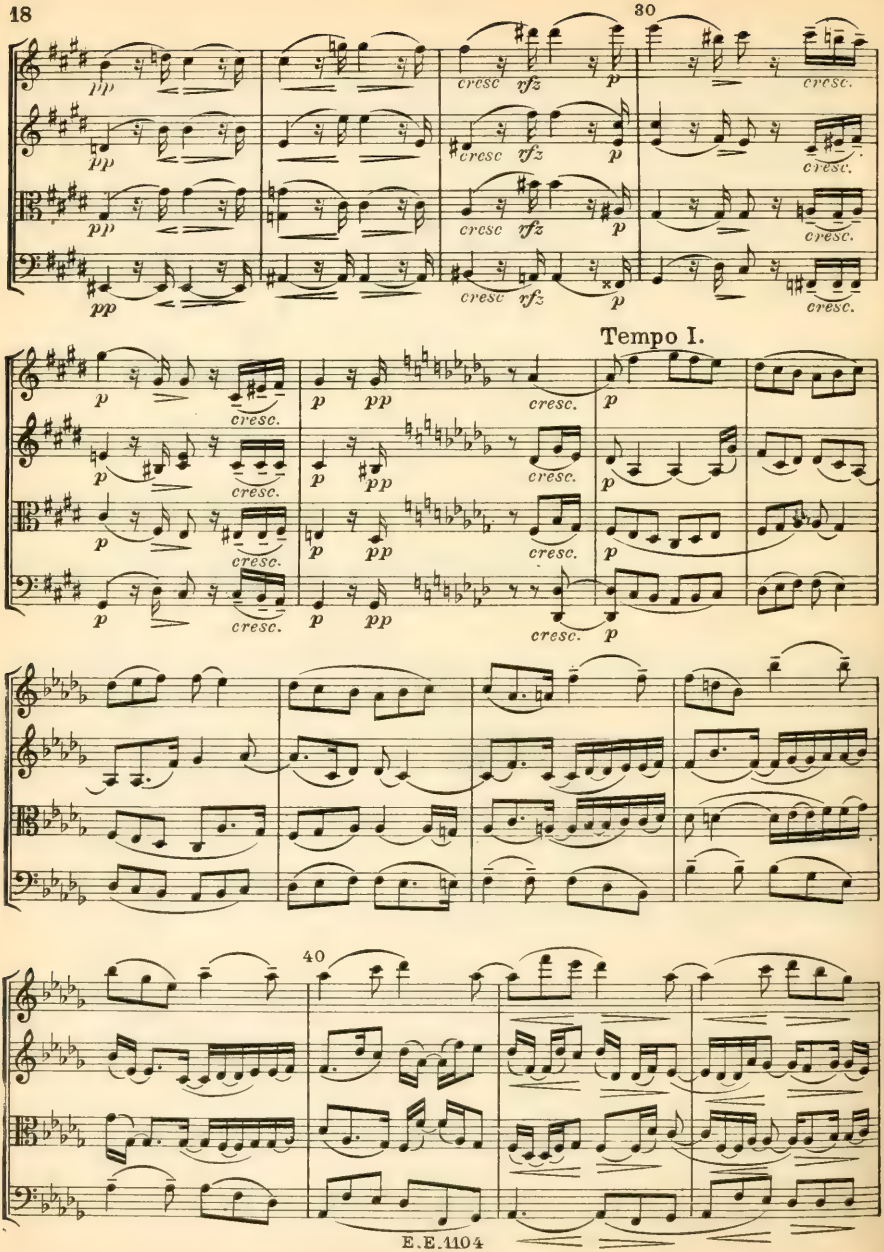

190
pp
ppp
200
meno p
210
f>
220
dim.
p
cresc.

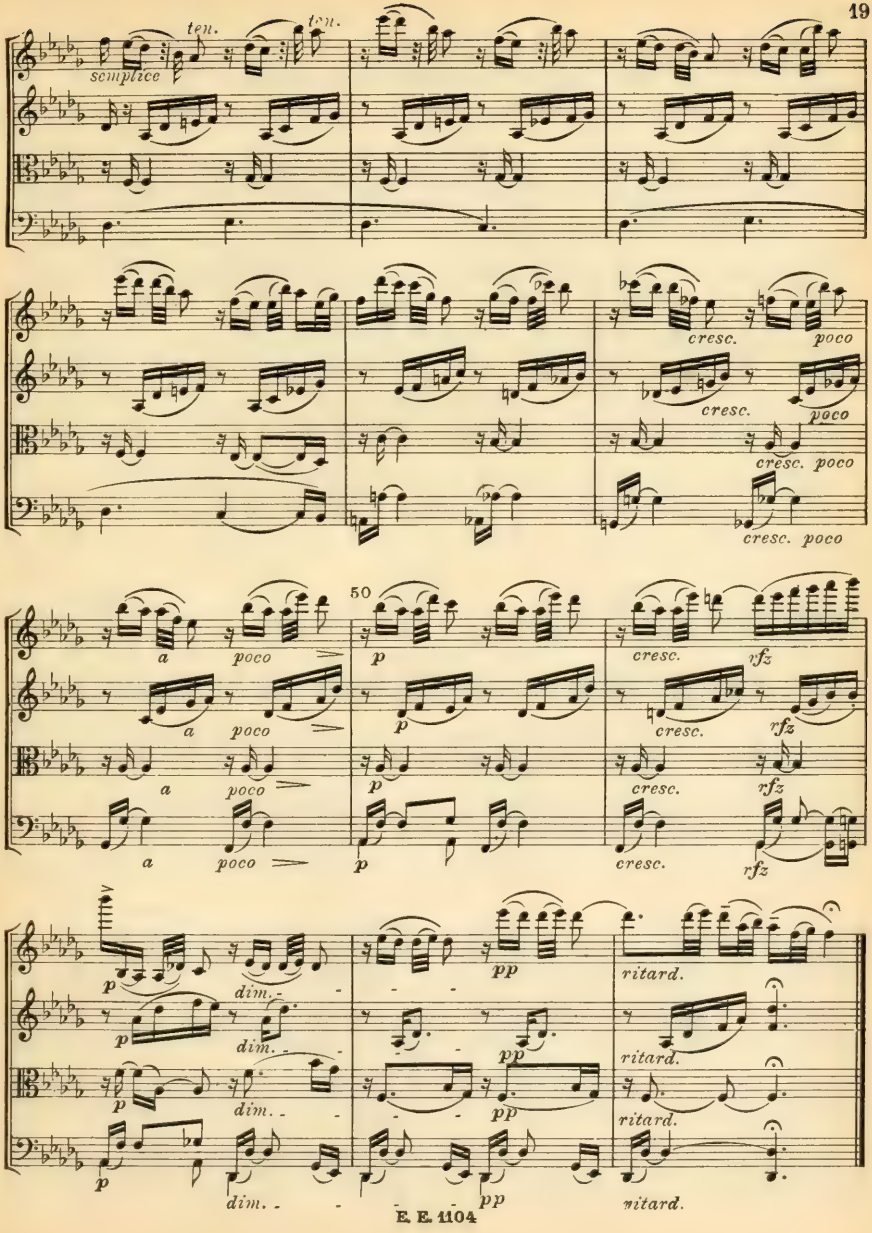

230
240
250
260
270
dim.
cresc.
1.
2.
p sempre più
E.E.1104

III

Lento assai, cantante e tranquillo

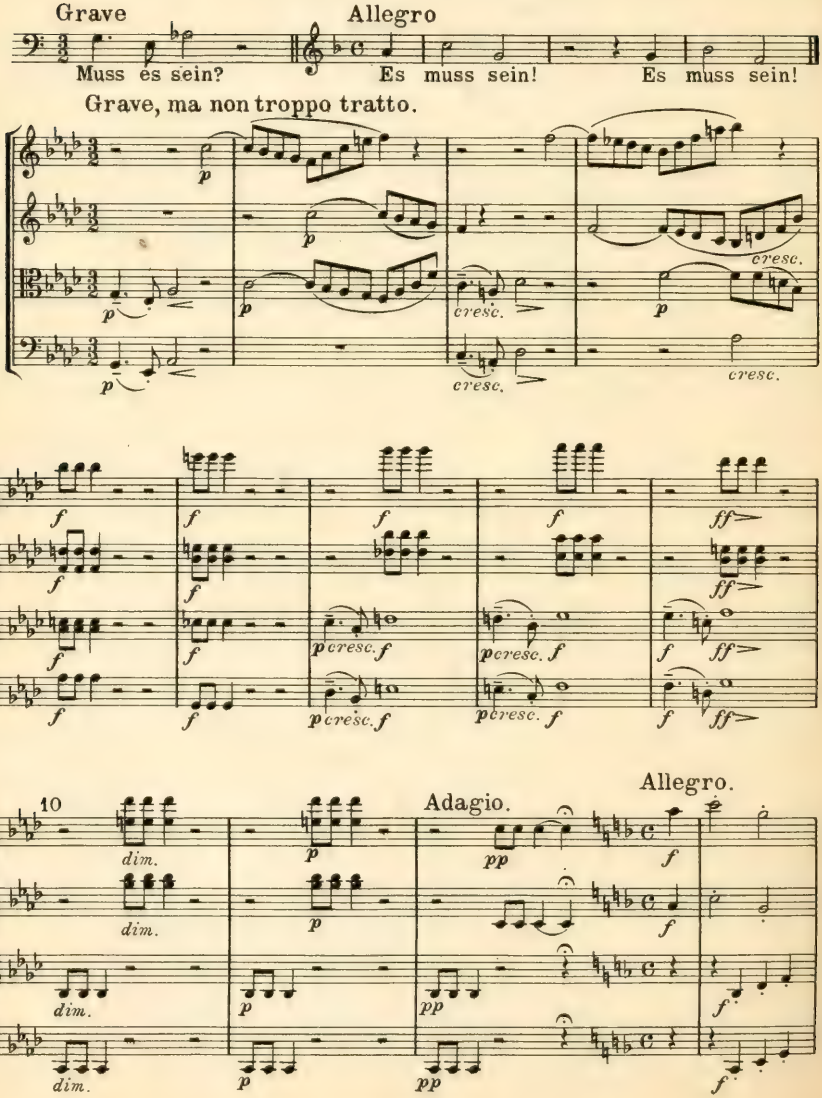


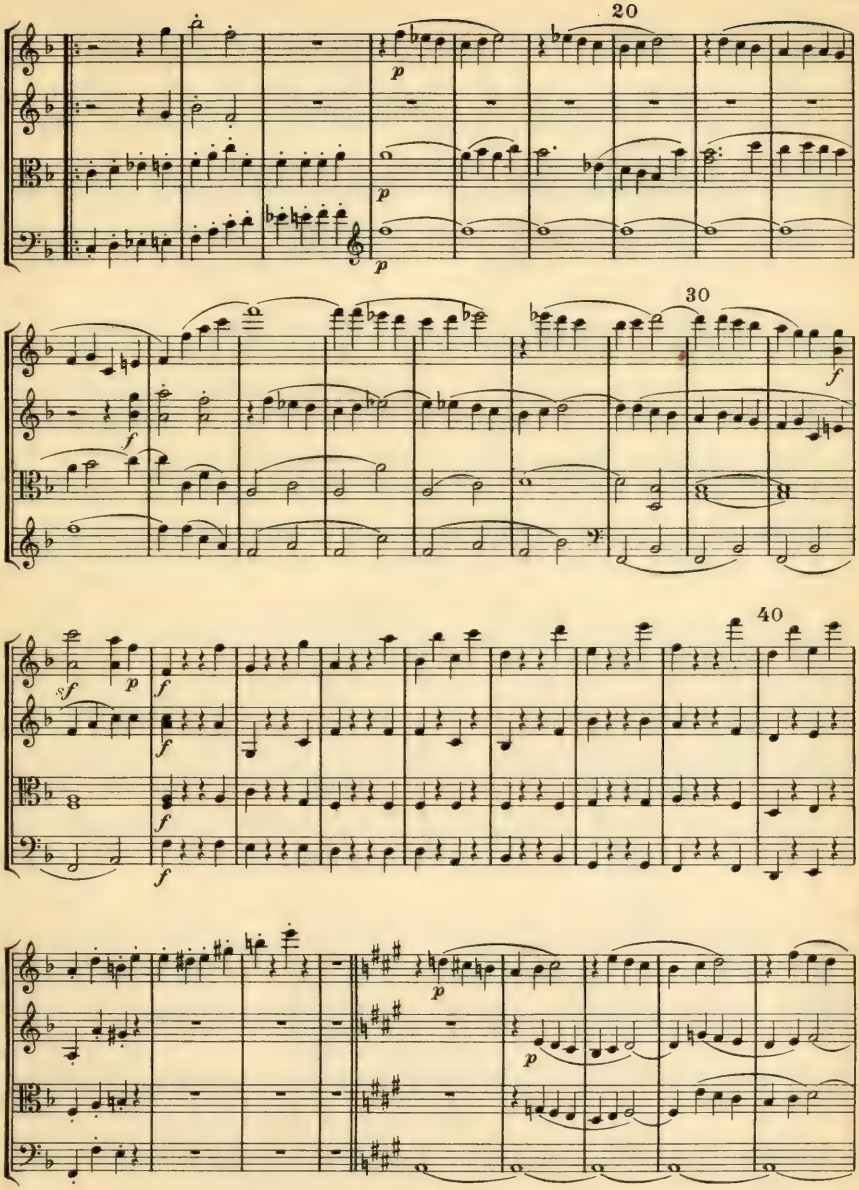

30
cresc
rfz
p
Tempo I.
40

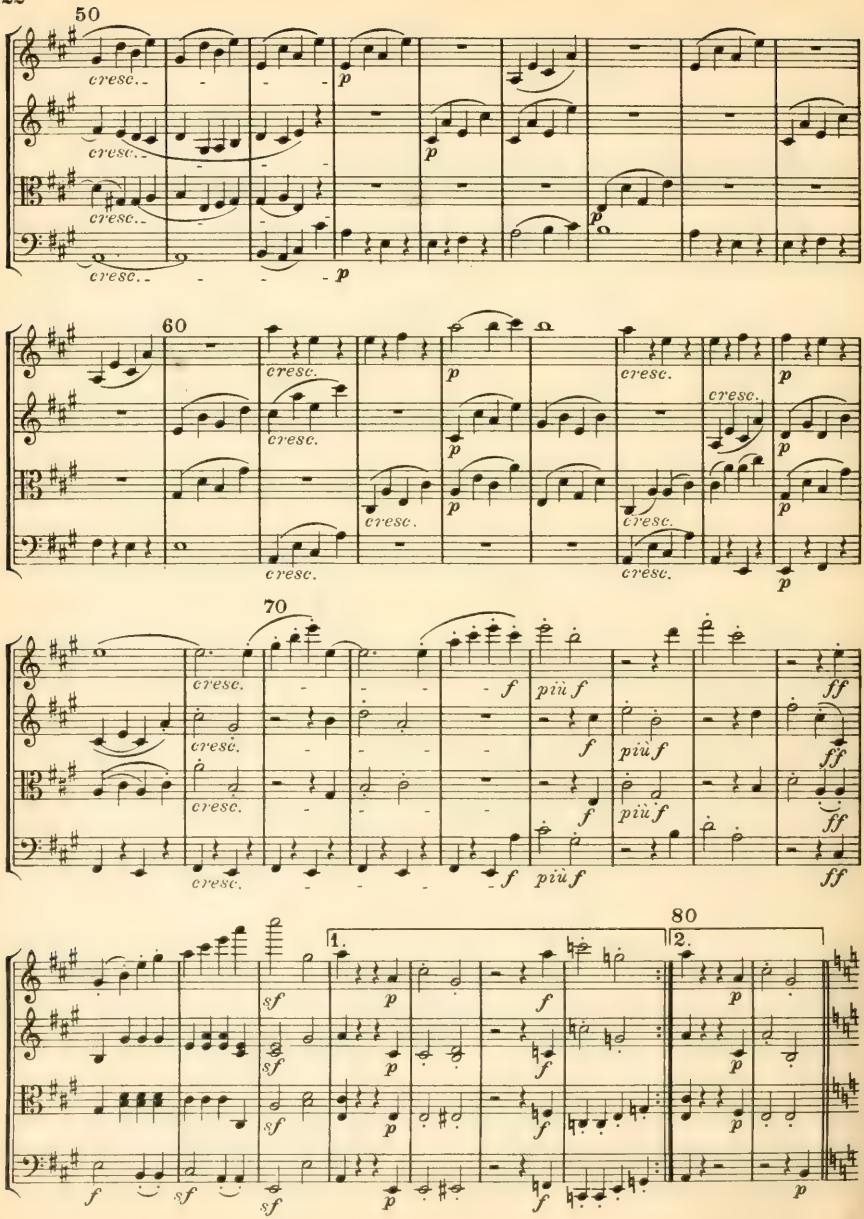

ten.
ten.
semplice
cresc.
poco
cresc.
poco
cresc.
poco
cresc.
poco
50
a
poco
p
cresc.
rfz
dim.
pp
ritard.

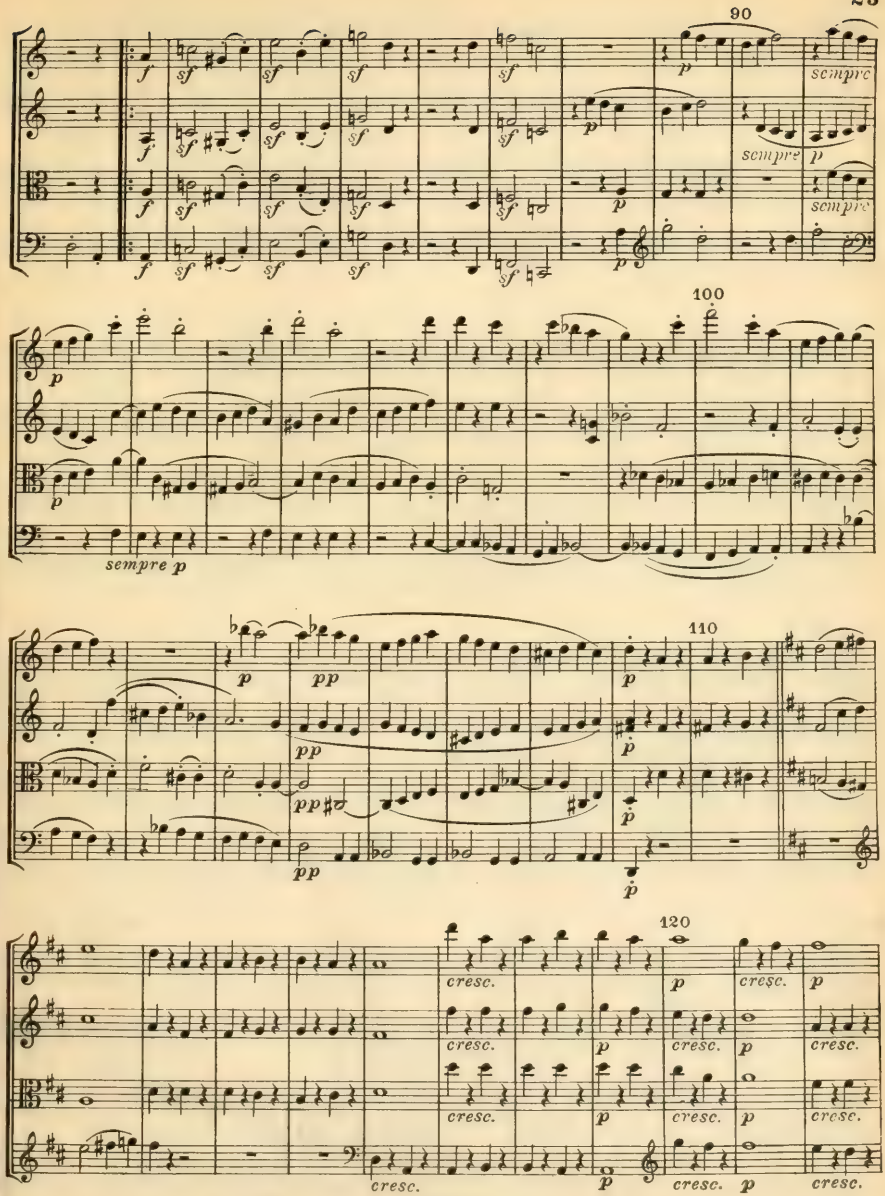
IV

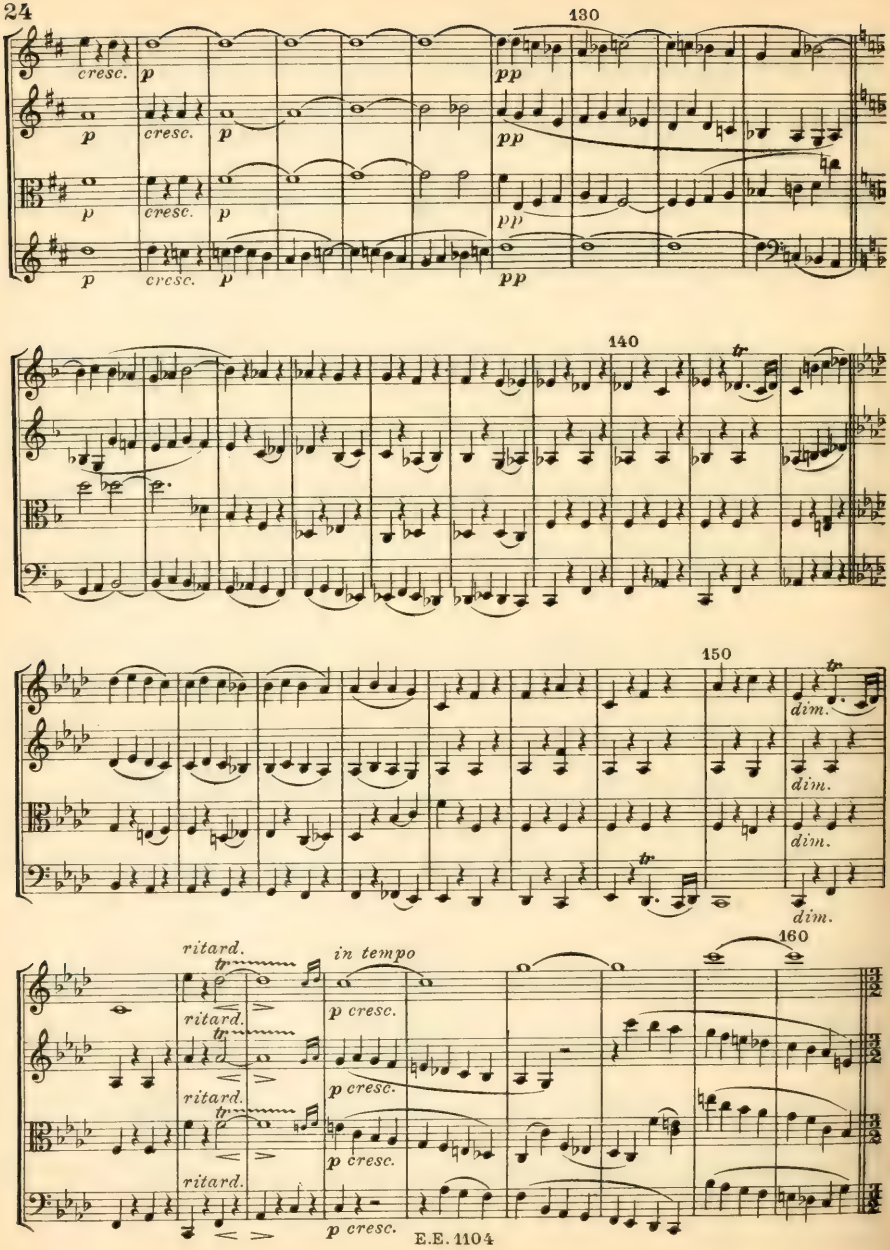
Der schwer gefasste Entschluss.



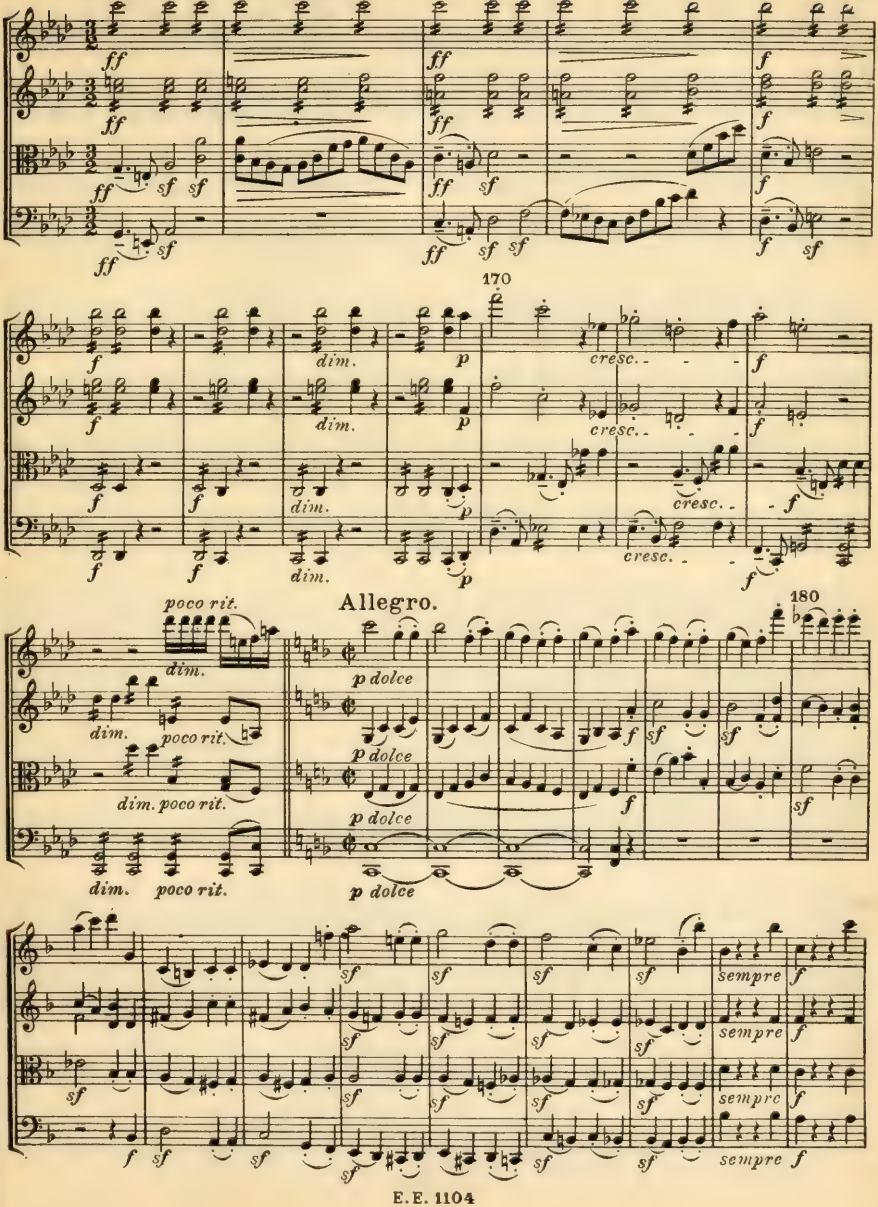

20
30
40

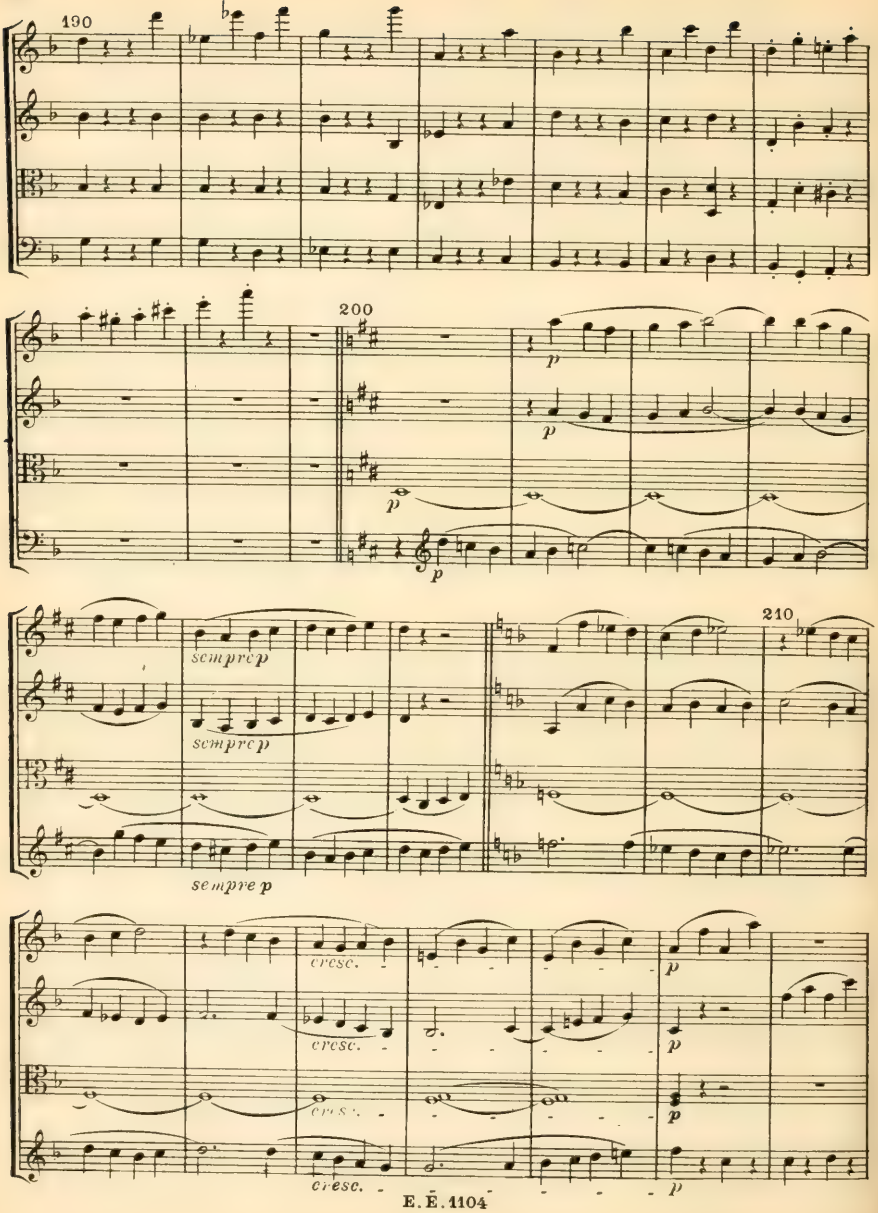

50
cresc.
p
60
cresc.
70
più f
ff
80
1.
2.
sf

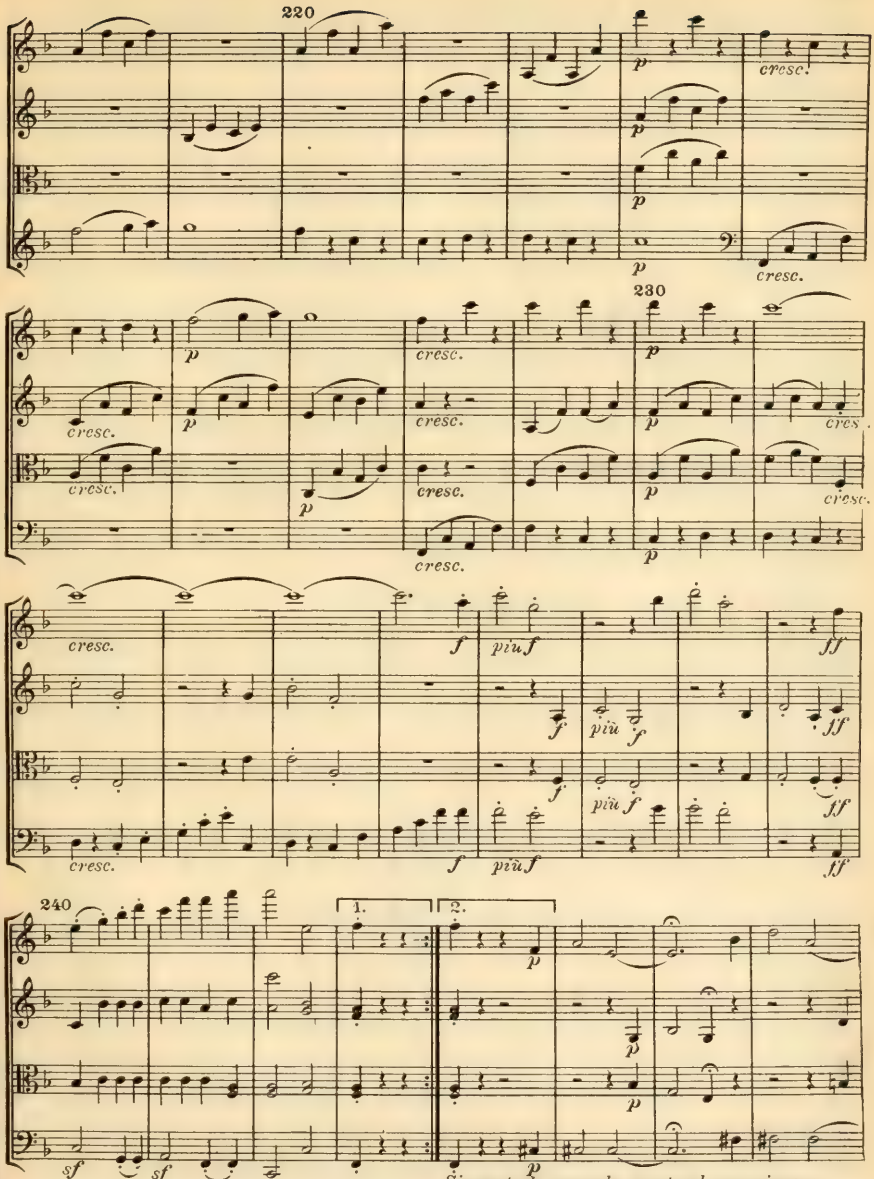

90
sempre
100
sempre p
110
120
cresc.


130
cresc.
p
pp
140
tr
150
dim.
160
ritard.
in tempo
p cresc.

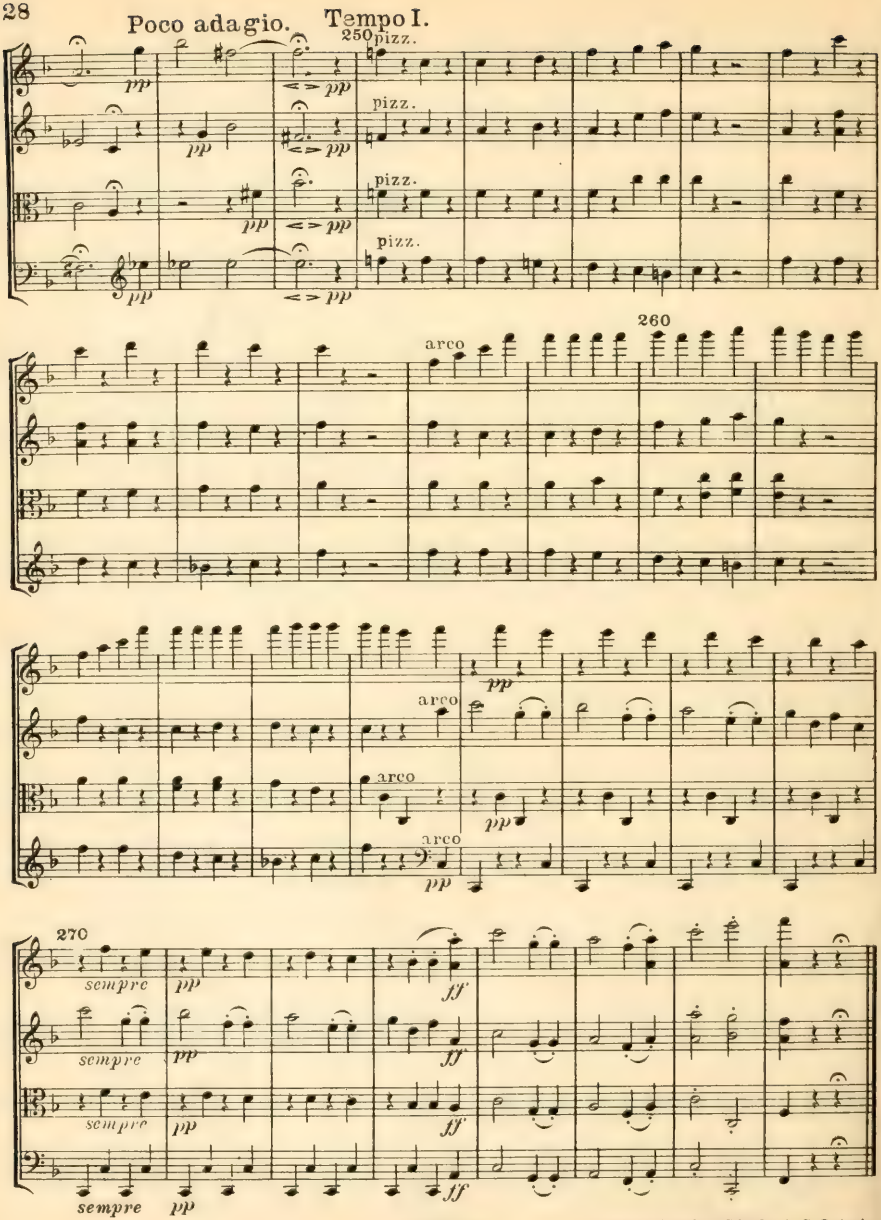
Grave, ma non troppo tratto




190
200
p
p
p
p
sempre p
sempre p
210
sempre p
cresc.
cresc.
cresc.
cresc.
p
p
p
p



Si repete la seconda parte al suo piacere.



E.E. 1104 Stich und Druck C. G. Röder A.-G., Leipzig.

HERBST 1934

EULENBURGS KLEINE PARTITUR-AUSGABE

Nach Nummern geordnetes Verzeichnis

Bei Bestellungen genügt Angabe der Band-No.

Eulenburgs kleine Partitur-Ausgabe

Kammermusik:

No.		M.
1.	Mozart, Quartett, G [387]	—.50
2.	Beethoven, Quartett, op. 131, Cis m	—.80
3.	Haydn, Quartett, op. 76, 3, C (Kaiser-)	—.50
4.	Beethoven, Quartett, op. 135, F	—.60
5.	Cherubini, Quartett, Es	—.60
6.	Beethoven, Quartett, op. 132, A m	—.80
7.	Mendelssohn, Quartett, op. 44, 2, E m	—.80
8.	Mozart, Quartett, C [465]	—.50
9.	Beethoven, Quartett, op. 130, B	—.80
10.	Haydn, Quartett, op. 76, 2, D m (Quinten-)	—.50
11.	Schubert, Quartett, op. posth., D m (Der Tod und das Mädchen)	—.80
12.	Beethoven, Septett, op. 20, Es	1.—
13.	Mozart, Quintett, G m [516]	—.80
14.	Beethoven, Quartett, op. 95, F m	—.60
15.	Schubert, Quintett, op. 163, C	1.—
16.	Beethoven, Quartett, op. 18, 1, F	—.60
17.	Beethoven, Quartett, op. 18, 2, G	—.60
18.	Beethoven, Quartett, op. 18, 3, D	—.60
19.	Beethoven, Quartett, op. 18, 4, C m	—.60
20.	Beethoven, Quartett, op. 18, 5, A	—.60
21.	Beethoven, Quartett, op. 18, 6, B	—.60
22.	Beethoven, Quartett, op. 74, Es (Harfen-)	—.60
23.	Cherubini, Quartett, D m	—.60
24.	Mozart, Quartett, D [499]	—.50
25.	Mozart, Quartett, D [575]	—.50
26.	Mozart, Quartett, B [589]	—.50
27.	Mozart, Quartett, F [590]	—.50
28.	Beethoven, Quartett, op. 59, 1, F	—.80
29.	Beethoven, Quartett, op. 59, 2, E m	—.60
30.	Beethoven, Quartett, op. 59, 3, C	—.60
31.	Beethoven, Quintett, op. 29, C	—.80
32.	Mozart, Quartett, D m [421]	—.50
33.	Mozart, Quartett, Es [428]	—.50
34.	Mozart, Quartett, B (Jagd-) [458]	—.50
35.	Mozart, Quartett, A [464]	—.50
36.	Beethoven, Quartett, op. 127, Es	—.80
37.	Mozart, Quintett, C m [406]	—.60
38.	Mozart, Quintett, C [515]	—.80
39.	Schubert, Quartett, op. 161, G	—.80
40.	Schubert, Quartett, op. 29, A m	—.60
41.	Beethoven, Streich-Trio, op. 3, Es	—.50
42.	Beethoven, Streich-Trio, op. 9, 1, G	—.50
43.	Beethoven, Streich-Trio, op. 9, 2, D	—.50
44.	Beethoven, Streich-Trio, op. 9, 3, C m	—.50
45.	Beethoven, Streich-Trio, op. 8, D (Seren.)	—.50
46.	Cherubini, Quartett, C	—.60
47.	Mendelssohn, Quartett, op. 12, Es	—.60
48.	Mendelssohn, Quartett, op. 44, 1, D	—.80
49.	Mendelssohn, Quartett, op. 44, 3, Es	—.40
50.	Mozart, Quintett, D [593]	—.80
51.	Mozart, Quintett, Es [614]	—.80
52.	Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2)	—.50
53.	Haydn, Quartett, op. 33, 3, C (Vogel-)	—.50
54.	Haydn, Quartett, op. 54, 1, G	—.50
55.	Haydn, Quartett, op. 64, 5, D (Lerchen-)	—.50
56.	Haydn, Quartett, op. 76, 4, B	—.50
57.	Haydn, Quartett, op. 76, 5, D (ber. Largo)	—.50
58.	Haydn, Quartett, op. 74, 3, G m (Reiter-)	—.50
59.	Mendelssohn, Oktett, op. 20, Es	1.50
60.	Schubert, Oktett, op. 166, F	2.—
61.	Haydn, Quartett, op. 77, 1, G	—.50
63.	Haydn, Quartett, op. 17, 5, G	—.50
64.	Haydn, Quart., op. 20, 6, A (Sonnen-No. 6)	—.50
65.	Haydn, Quartett, op. 64, 3, B	—.50
66.	Haydn, Quartett, op. 54, 2, C	—.50
67.	Mendelssohn, Quintett, op. 87, B	—.60
68.	Mendelssohn, Quartett, op. 13, A m	—.60
69.	Haydn, Quartett, op. 76, 1, G	—.50
70.	Mozart, Streich-Trio (Divert.) Es [563]	—.60
71.	Mozart, Klarinetten-Quintett, A [581]	—.80
72.	Mozart, Sextett (Divertimento) D [334]	—.80
73.	Mozart, Sextett (Divertimento) B [287]	—.60
74.	Schumann, Quartett, op. 41, 1, A m	—.60
75.	Schumann, Quartett, op. 41, 2, F	—.60
76.	Schumann, Quartett, op. 41, 3, A	—.60
77.	Schumann, Klavier-Quartett, op. 47, Es	—.80
78.	Schumann, Klavier-Quintett, op. 44, Es	1.—
79.	Beethoven, Klavier-Trio, op. 97, B	—.80
80.	Mendelssohn, Klavier-Trio, op. 49, D m	—.80
81.	Mendelssohn, Klavier-Trio, op. 66, C m	—.80
82.	Beethoven, Kl.-Tr., op. 70, 1, D (Geister-)	—.60
83.	Beethoven, Klavier-Trio, op. 70, 2, Es	—.80
84.	Schubert, Klavier-Trio, op. 99, B	—.60
85.	Schubert, Klavier-Trio, op. 100, Es	—.80
86.	Schumann, Klavier-Trio, op. 63, D m	—.60
87.	Schumann, Klavier-Trio, op. 80, F	—.60
88.	Schumann, Klavier-Trio, op. 110, G m	—.60
89.	Haydn, Quartett, op. 9, 1, C	—.50
90.	Haydn, Quartett, op. 17, 6, D	—.50
91.	Haydn, Quartett, op. 64, 4, G	—.50
92.	Haydn, Quartett, op. 64, 6, Es	—.50
93.	Haydn, Quart., op. 20, 4, D (Sonnen-No. 4)	—.50
94.	Haydn, Quart., op. 20, 5, F m (Sonn.-No. 5)	—.50
95.	Haydn, Quartett, op. 9, 4, D m	—.50
96.	Haydn, Quartett, op. 55, 1, A	—.50
97.	Spohr, Nonett, op. 31, F	1.20
98.	Beethoven, Quartett, op. 133, B (Fuge)	—.60
99.	Schumann, Klavier-Trio, op. 88, A m	—.50
100.	Mozart, Serenade f. Blas-Instr., B [361]	1.20
101.	Mendelssohn, Quartett, op. 80, F m	—.30
102.	Mendelssohn, Quartett, op. 81, E	—.60
103.	Beethoven, Flötentrio, op. 25, D (Seren.)	—.60
104.	Beethoven, Trio für Blasinstr., op. 87, C	—.60
105.	Dittersdorf, Quartett, Es	—.50
106.	Dittersdorf, Quartett, D	—.50
107.	Dittersdorf, Quartett, B	—.50
108.	Haydn, Quart., op. 20, 2, C (Sonn.-No. 2)	—.50
109.	Haydn, Quartett, op. 64, 2, H m	—.50
110.	Haydn, Quartett, op. 71, 1, B	—.50
111.	Haydn, Quartett, op. 17, 1, E	—.50
112.	Haydn, Quartett, op. 50, 4, Fis m	—.50
113.	Haydn, Quartett, op. 54, 3, E	—.50
114.	Beethoven, Klavier-Quartett, op. 16, Es	—.60
115.	Boccherini, Quintett, E	—.60
116.	Schubert, Quartett, op. 168, B	—.60
117.	Schubert, Quartett, op. posth., G m	—.60
118.	Schubert, Forellen-Quintett, op. 114, A	1.—
119.	Schubert, Quartett, op. 125, 2, E	—.60
120.	Schubert, Quartett, op. 125, 1, Es	—.60
122.	Beethoven, Klavier-Trio, op. 1, 1, Es	—.60
123.	Beethoven, Klavier-Trio, op. 1, 2, G	—.60
124.	Beethoven, Klavier-Trio, op. 1, 3, C m	—.60
125.	Spohr, Doppel-Quartett, op. 77, Es	1.20
126.	Spohr, Oktett, op. 32, E	1.20
127.	Beethoven, Sonate, op. 47, A (Kreutzer-)	—.60
128.	Spohr, Doppel-Quartett, op. 65, D m	1.20
129.	Spohr, Doppel-Quartett, op. 136, G m	1.20
130.	Spohr, Doppel-Quartett, op. 87, E m	1.20
131.	Cherubini, Quartett, op. posth., E	—.60
132.	Cherubini, Quartett, op. posth., F	—.60
133.	Cherubini, Quartett, op. posth., A m	—.60
134.	Mendelssohn, Quintett, op. 18, A	—.80
135.	Beethoven, Oktett f. Blasinstr., op. 103, Es	—.60
136.	Dittersdorf, Quartett, G	—.50
137.	Dittersdorf, Quartett, A	—.50
138.	Dittersdorf, Quartett, C	—.50
139.	Beethoven, Sextett f. Blasinstr., op. 71, Es	—.60
140.	Beethoven, Sextett, op. 81 b, Es	—.60
141.	Mozart, Sextett (Divertimento) D [205]	—.50
142.	Haydn, Quartett, op. 17, 2, F	—.50
143.	Haydn, Quartett, op. 55, 3, B	—.50
144.	Haydn, Quartett, op. 64, 1, C	— 50
145.	Haydn, Quartett, op. 71, 2, D	— 50

Kammermusik:

No.		M.
146.	**Haydn**, Quartett, op. 74, 1, C	—.50
147.	**Haydn**, Quartett, op. 74, 2, F	—.50
148.	**Haydn**, Quartett, op. 71, 3, Es	—.50
149.	**Haydn**, Quartett, op. 1, 4, G	—.50
150.	**Haydn**, Quartett, op. 3,5, F (m. Serenade)	—.50
151.	**Haydn**, Quartett, op. 9, 2, Es	—.50
152.	**Haydn**, Quartett, op. 17, 4, C m	—.50
153.	**Haydn**, Quart., op. 33, 5, G (Russ.-No. 5)	—.50
154.	**Haydn**, Quartett, op. 42, D m	—.50
155.	**Haydn**, Quartett, op. 50, 5, F	—.50
156.	**Haydn**, Quartett, op. 50, 6, D (Frosch-)	—.50
157.	**Haydn**, Quartett, op. 17, 3, Es	—.50
158.	**Mozart**, Klavier-Quartett, G m [478]	—.60
159.	**Mozart**, Klavier-Quartett, Es [493]	—.60
160.	**Mozart**, Klavier-Quintett, Es [452]	—.60
161.	**Tschaikowsky**, Quartett, op. 11, D	—.60
162.	**Haydn**, Quartett, op. 51, 2 (Sieben Worte)	—.50
163.	**Haydn**, Quart., op. 20, 1, Es (Sonn.-No. 1)	—.50
164.	**Haydn**, Quart., op. 20, 3, G m (Sonn.-No. 3)	—.50
165.	**Haydn**, Quart., op. 33, 1, H m (Russ.-No. 1)	—.50
166.	**Haydn**, Quart., op. 33, 4, B (Russ.-No. 4)	—.50
167.	**Haydn**, Quartett, op. 50, 1, B	—.50
168.	**Haydn**, Quartett, op. 50, 2, C	—.50
169.	**Haydn**, Quartett, op. 50, 3, Es	—.50
170.	**Haydn**, Quartett, op. 1, 1, B	—.50
171.	**Haydn**, Quartett, op. 1, 2, Es	—.50
172.	**Haydn**, Quartett, op. 1, 3, D	—.50
173.	**Haydn**, Quartett, op. 1, 5, B	—.50
174.	**Haydn**, Quartett, op. 1, 6, C	—.50
175.	**Haydn**, Quartett, op. 2, 1, A	—.50
176.	**Haydn**, Quartett, op. 2, 2, E	—.50
177.	**Haydn**, Quartett, op. 2, 3, Es	—.50
178.	**Haydn**, Quartett, op. 2, 4, F	—.50
179.	**Haydn**, Quartett, op. 2, 5, D	—.50
180.	**Haydn**, Quartett, op. 2, 6, B	—.50
181.	**Haydn**, Quartett, op. 3, 1, E	—.50
182.	**Haydn**, Quartett, op. 3, 2, C	—.50
183.	**Haydn**, Quartett, op. 3, 3, G	—.50
184.	**Haydn**, Quartett, op. 3, 4, B	—.50
185.	**Haydn**, Quartett, op. 3, 6, A	—.50
186.	**Haydn**, Quartett, op. 9, 3, G	—.50
187.	**Haydn**, Quartett, op. 9, 5, B	—.50
188.	**Haydn**, Quartett, op. 9, 6, A	—.50
189.	**Haydn**, Quartett, op. 33, 6, D (Russ.-No. 6)	—.50
190.	**Haydn**, Quartett, op. 55, 2, F m	—.50
191.	**Haydn**, Quartett, op. 76, 6, Es	—.50
192.	**Mozart**, Quartett, D [285]	—.50
193.	**Mozart**, Quartett, A [298]	—.50
194.	**Mozart**, Quartett, F [370]	—.50
195.	**Mozart**, Sextett (Divertimento) F [247]	—.60
196.	**Tschaikowsky**, Quartett, op. 22, F	—.60
197.	**Tschaikowsky**, Quartett, op. 30, Es m	—.60
198.	**Stanford**, Quartett, op. 44, G	1.20
199.	**Stanford**, Quartett, op. 45, A m	1.20
200.	**Beethoven**, Klavier-Quintett, op. 16, Es	—.80
201.	**Borodin**, Quartett, No. 2, D	—.80
202.	**Raff**, Quartett, op. 192, 2, D	1.—
203.	**Volkmann**, Quartett, op. 34, G	—.60
204.	**Volkmann**, Quartett, op. 35, E m	—.60
205.	**Volkmann**, Quartett, op. 37, F m	—.60
206.	**Volkmann**, Quartett, op. 43, Es	—.60
207.	**Verdi**, Quartett, E m	—.80
208.	**Sgambati**, Quartett, op. 17, Cis m	1.50
212.	**Brahms**, Klavier-Quintett, op. 34, F m	1.—
213.	**Volkmann**, Quartett, op. 14, G m	—.60
214.	**Beethoven**, Quintett, op. 4, Es	—.80
215.	**Beethoven**, Quintett, op. 104, C m	—.80
216.	**Beethoven**, Quintett-Fuge, op. 137, D	—.50
217.	**Mozart**, Sextett, F (Dorfmus.-) (K.-V. 522)	—.60
218.	**Mozart**, Quint. G (Nachtmus.) (K.-V. 525)	—.50
219.	**Borodin**, Quartett No. 1, A	—.80
220.	**Jongen**, Quartett, C m	1.50
221.	**Volkmann**, Klavier-Trio, op. 3, F	—.80
222.	**Volkmann**, Klavier-Trio, op. 5, B m	—.80
223.	**Beethoven**, Klavier-Trio, op. 11, B	—.60

No.		M.
224.	**Taubert**, Quartett, op. 56, Fis m	1.20
225.	**Klughardt**, Quartett, op. 61, D	1.20
226.	**Foerster**, Quartett, op. 15, E	1.20
227.	**Wilm**, Sextett, op. 27, H m	1.20
228.	**Schumann**, Märchenerzählungen, op. 132	—.50
229.	**Sinding**, Klavier-Quintett, op. 5, E m	1.—
230.	**Hochberg**, Quartett, op. 22, Es	1.20
231.	**Hochberg**, Quartett, op. 27, 1, D	1.20
233.	**Schubert**, Klav.-Trio, op. 148, Es (Noct.)	—.50
234.	**Scontrino**, Quartett, G m	1.50
235.	**Brahms**, Sextett, op. 18, B	1.—
236.	**Brahms**, Sextett, op. 36, G	1.—
237.	**Brahms**, Quintett, op. 88, F	—.80
238.	**Brahms**, Quintett, op. 111, G	—.80
239.	**Brahms**, Quintett, op. 115, H m (Klarin.-)	—.80
240.	**Brahms**, Quartett, op. 51, 1, C m	—.60
241.	**Brahms**, Quartett, op. 51, 2, A m	—.60
242.	**Brahms**, Quartett, op. 67, B	—.60
243.	**Brahms**, Klavier-Quartett, op. 25, G m	1.—
244.	**Brahms**, Klavier-Quartett, op. 26, A	1.—
245.	**Brahms**, Klavier-Quartett, op. 60 C m	1.—
246.	**Brahms**, Klavier-Trio, op. 8, H	—.80
247.	**Brahms**, Klavier-Trio, op. 87, C	—.80
248.	**Brahms**, Klavier-Trio, op. 101, C m	—.80
249.	**Brahms**, Horn-Trio, op. 40, Es	—.80
250.	**Brahms**, Klarinetten-Trio, op. 114, A m	—.80
251.	**Tschaikowsky**, Klav.-Trio, op. 50, A m	2.—
252.	**Beethoven**, Rondino Es (Nachgel. Werk)	—.50
253.	**Gromis**, Quartett, A	1.20
254.	**Bach**, Brandenburg. Konzert No. 3, G	—.80
255.	**Bach**, Brandenburg. Konzert No. 6, B	—.80
257.	**Bach**, Brandenburg. Konzert No. 2, F	—.80
258.	**Sinigaglia**, Konzert-Etude f. Quartett	—.80
259.	**Haydn**, Klavier-Trio, No. 1, G	—.50
260.	**Suter**, Quartett, op. 1, D	1.20
261.	**Scontrino**, Quartett, C	1.20
262.	**Mozart**, Haffner-Serenade (K.-V. 250)	2.—
263.	**Händel**, Concerto grosso No. 12, H m	—.80
264.	**Händel**, Concerto grosso No. 1, G	—.80
265.	**Händel**, Concerto grosso No. 2, F	—.80
266.	**Händel**, Concerto grosso No. 3, E m	—.80
267.	**Händel**, Concerto grosso No. 4, A m	—.80
268.	**Händel**, Concerto grosso No. 5, D	—.80
269.	**Händel**, Concerto grosso No. 6, G m	—.80
270.	**Händel**, Concerto grosso No. 7, B	—.80
271.	**Händel**, Concerto grosso No. 8, C m	—.80
272.	**Händel**, Concerto grosso No. 9, F	—.80
273.	**Händel**, Concerto grosso No. 10, D m	—.80
274.	**Händel**, Concerto grosso No. 11, A	—.80
275.	**Smetana**, Quartett, E m (Aus m. Leben)	—.80
276.	**Grieg**, Quartett, op. 27, G m	1.20
277.	**Sinding**, Quartett, op. 70, A m	1.20
278.	**Beethoven**, Kakadu-Variat. G, op. 121a	—.50
280.	**Bach**, Brandenburg. Konzert No. 1, F	1.—
281.	**Bach**, Brandenburg. Konzert No. 4, G	1.—
282.	**Bach**, Brandenburg. Konzert No. 5, D	1.—
283.	**August Reuss**, Quartett, op. 25, D m	1.20
284.	**Smetana**, Quartett, D m	—.60
285.	**H. Wolf**, Quartett, D m	2.—
286.	**H. Wolf**, Ital. Serenade f. Quartett, G	—.50
287.	**Reger**, Flöten-Trio (Serenade), op. 77a, D	1.—
288.	**Reger**, Streich-Trio, op. 77 b, A m	1.—
289.	**R. v. Mojsisovics**, Streich-Trio, op. 21, A	—.80
291.	**Carl Schroeder**, Quartett, op. 89, C	1.50
292.	**Strauss**, Klavier-Quartett, op. 13, C m	2.—
293.	**Reger**, Quartett, op. 109, Es	1.50
294.	**Sibelius**, Quartett, op. 56, D m (Voces intimæ)	1.20
295.	**Reger**, Klavier-Quartett, op. 113, D m	1.50
296.	**Reger**, Sextett, op. 118, F	2.—
297.	**Beethoven**, Quartett, F. u. d. Son. op. 14, 1	—.60
298.	**Dvořák**, Quartett, op. 34, D m	1.20
299.	**Dvořák**, Quartett, op. 51, Es	1.20
300.	**Dvořák**, Quartett, op. 61, C	1.20
301.	**Dvořák**, Quartett, op. 80, E	1.20
302.	**Dvořák**, Quartett, op. 96, F	1.20

Kammermusik:

No.		M.
303.	**Dvořák,** Quartett, op. 105, As	1.20
304.	**Dvořák,** Quartett, op. 106, G	1.20
305.	**Dvořák,** Klavier-Quintett, op. 81, A	1.50
306.	**Dvořák,** Streich-Quintett, op. 97, Es	1.20
307.	**Scontrino,** Praeludium und Fuge, Em	1.—
308.	**Mozart,** Serenade f. 8 Blasinstr., Es [375]	—.80
309.	**Mozart,** Serenade f. 8 Blasinstr., Cm [388]	—.80
310.	**Bruckner,** Streich-Quintett, F	1.20
311.	**August Reuss,** Quartett, op. 31, E	1.20
312.	**Reger,** Flöten-Trio (Seren.), op. 141a, G	1.—
313.	**Reger,** Streich-Trio, op. 141 b, Dm	1.—
314.	**Reger,** Quartett, op. 121, Fis m	1.50
315.	**Klose,** Quartett (Ein Tributin 4 Raten), Es	1.20
316.	**Mendelssohn, Arnold,** Quartett, op. 67, D	1.50
317.	**Grieg,** Quartett, F dur (unvollendet)	1.—
318.	**Schönberg,** Sextett (Verkl. Nacht) op. 4	2.—
319.	**Reger,** Quartett, op. 74, D m	2.—
320.	**Straesser,** Quartett, op. 42, Em	1.20
321.	**Scontrino,** Quartett, F	1.50
322.	**Reger,** Klarinetten-Quintett, op. 146, A	1.20
323.	**Franck,** Quartett, D	1.—
324.	**Pfitzner,** Klavier-Quintett, op. 23, C	1.50
325.	**Suter,** Sextett, op. 18, C	3.—
326.	**Suter,** Quartett, op. 20, G	2.—
327.	**Andreae,** Quartett, op. 33, Em	2.—
328.	**Barblan,** Quartett, op. 19, D	1.50
329.	**Franck,** Klavier-Quintett, Fm	1.20
330.	**Dvořák,** Klavier-Quartett, op. 87, Es	1.20
331.	**Dvořák,** Klavier-Trio, op. 65, Fm	1.20
332.	**Dvořák, Klav.-Trio, op. 90, Em (Dumky)**	1.20
333.	**Reger,** Klavier-Quartett, op. 133, Am	1.50
334.	**Schönberg,** Quartett, op. 7, Dm	2.50
335.	**Smetana,** Klavier-Trio, op. 15, Gm	—.80
336.	**Reger,** Klavier-Quintett, op. posth., Cm	2.—
337.	**Dvořák,** Sextett, op. 48, A	1.50
338.	**Dvořák,** Quintett, op. 77, G	1.50
339.	**Dohnányi,** Quartett, op. 15, Des	1.20
340.	**Reger,** Klavier-Quintett, op. 64, Cm	1.50
341.	**Saint-Saëns,** Klav.-Trio, op. 18, F	1.20
342.	**Saint-Saëns,** Klav.-Quint., op. 14, Am	1.50
343.	**Dohnányi,** Klav.-Quintett op. 26, Es m	1.50
344.	**Nàpravnik,** Quartett, op. 16, E	1.50
345.	**Tscherepnin,** Quartett, op. 11, Am	1.50
346.	**Haas,** Quartett, op. 32, C	1.50
347.	**Mozart,** Horn-Quintett, Es [407]	—.60
348.	**Corelli,** Weihnachts-Konzert	—.80
349.	**Mozart,** Divertimento No. 11, D [251]	—.80
350.	**Graener,** Quartett, op. 65, Am	1.—
351.	**Mozart,** Divertimento No. 13, F [253]	—.50
352.	**Mozart,** Divertimento No. 14, B [270]	—.50
353.	**Schubert,** Quartett, op. posth., D	—.50
354.	**Schubert,** Quartettsatz, op. posth. Cm	—.50
355.	**Haydn,** Quartett, op. 77, 2, F	—.50
356.	**Haydn,** Quartett, op. 103, B	—.50
357.	**Corelli,** Concerto grosso No. 1, D	—.80
358.	**Corelli,** Concerto grosso No. 3, Cm	—.80
359.	**Corelli,** Concerto grosso No. 9, F	—.60
360.	**Franck,** Klaviertrio, op. 1, 1, Fis m	—.60

Bühnenwerke:

901.	**Wagner,** Rienzi	20.—
902.	**Wagner,** Der fliegende Holländer	16.—
903a.	**Wagner,** Tannhäuser	13.—
903b.	**Wagner,** Varianten d. Pariser Bearbg	3.—
904.	**Wagner,** Lohengrin	12.—
905.	**Wagner,** Tristan und Isolde	12.—
906.	**Wagner,** Meistersinger v. Nürnberg	20.—
907.	**Wagner,** Rheingold	15.—
908.	**Wagner,** Die Walküre	15.—
909.	**Wagner,** Siegfried	15.—
910.	**Wagner,** Götterdämmerung	18.—
911.	**Wagner,** Parsifal	15.—
912.	**Mozart,** Zauberflöte (H. Abert)	6.—
913.	**Humperdinck,** Hänsel und Gretel	15.—
914.	**Beethoven,** Fidelio	10.—
915.	**Weber,** Der Freischütz (H. Abert)	6.—
916.	**Mozart,** Figaros Hochzeit (H. Abert)	12.—
917.	**Gluck,** Iphigenie a. Tauris (H. Abert)	6.—
918.	**Mozart,** Don Giovanni (A. Einstein)	12.—

Chorwerke:

951.	**Beethoven,** Missa solemnis	5.—
952.	**Brahms,** Requiem (dtsch., frz., engl., it.)	4.—
953.	**Bach,** Matthäus-Passion	6.—
954.	**Mozart,** Requiem	3.—
955.	**Haydn,** Die Schöpfung	6.—
956.	**Händel,** Der Messias	6.—
959.	**Bach,** Hohe Messe, H moll	6.—
960.	**Bruckner,** Te Deum	1.20
961.	**Bruckner,** Große Messe, F moll	4.—
962.	**Bach,** Weihnachtsoratorium	4.—
963.	**Palestrina,** Missa Papae Marcelli	1.—
964.	**Bach,** Magnificat (Schering)	1.50
965.	**Bach,** Johannes-Passion	4.—
966.	**Palestrina,** Stabat Mater	—.50
967.	**Bach,** Der zufriedengestellte Äolus	2.—
968.	**Reger,** Der 100. Psalm	4.—
969.	**Brahms,** Requiem (Text deutsch)	4.—
970.	**Schubert,** Messe No. 6, Es	5.—
971.	**Bach,** Kaffee-Kantate	1.—
972.	**Bruckner,** 150. Psalm	1.20
973.	**Pergolesi,** Stabat Mater	1.—
974.	**Schubert,** Messe No. 5, As	5.—
975.	**Verdi,** Requiem	4.—
976.	**Schütz,** Matthäus-Passion	—.80
977.	**Schütz,** Die sieben Worte Christi	—.60

Kantaten und Motetten:

1001.	**Bach,** No. 12: Weinen, Klagen	—.80
1002.	**Bach,** No. 11: Lobet Gott (Himmelfahrtsorat.)	1.—
1003.	**Bach,** No. 80: Ein' feste Burg	1.20
1004.	**Bach,** No. 6: Bleib bei uns	—.80
1005.	**Bach,** No. 161: Komm, du süße Todesstunde	1.—
1006.	**Bach,** „Mer han en neue Oberkeet". Instr. von Felix Mottl	1.—
1007.	**Bach,** No. 106: Gottes Zeit	—.80
1008.	**Bach,** No. 56: Kreuzstab-Kantate	—.80
1009.	**Bach,** No. 79: Gott der Herr ist Sonn' u. Schild	1.—
1010.	**Bach,** No. 54: Widerstehe doch der Sünde	—.80
1011.	**Bach,** No. 4: Christ lag in Todesbanden	1.20
1012.	**Bach,** No. 1: Wie schön leuchtet der Morgenstern	1.50
1013.	**Bach,** No. 34: O ewiges Feuer	1.20
1014.	**Bach,** No. 81: Jesus schläft, was soll ich hoffen	1.—
1015.	**Bach,** No. 85: Ich bin ein guter Hirt	—.80
1016.	**Bach,** No. 31: Der Himmel lacht	1.50
1017.	**Bach,** No. 60: O Ewigkeit, du Donnerwort	—.80
1018.	**Bach,** No. 50: Nun ist das Heil	—.80
1019.	**Bach,** No. 65: Sie werden aus Saba alle kommen	1.—
1020.	**Bach,** No. 140: Wachet auf	1.20
1021.	**Bach,** No. 55: Ich armer Mensch, ich Sündenknecht	—.80
1022.	**Mozart,** Exultate jubilate	—.80
1023.	**Bach,** No. 104: Du Hirte Israel	1.20
1024.	**Bach,** No. 182: Himmelskönig, sei willkommen	1.20
1025.	**Bach,** No. 46: Schauet doch	1.20
1026.	**Bach,** No. 123: Liebster Emanuel	—.80
1027.	**Bach,** No. 19: Es erhub sich	1.—
1028.	**Bach,** No. 8: Liebster Gott	1.—
1029.	**Bach,** No. 21: Ich hatte viel Bekümmernis	1.50
1030.	**Bach,** No. 119: Preise, Jerusalem	1.20
1031.	**Bach,** No. 78: Jesu, der du meine Seele	1.—

Symphonien:

No.		M.
401.	**Mozart**, C (Jupiter) [551]	1.50
402.	**Beethoven**, No. 5, C m	2.—
403.	**Schubert**, H m (unvoll.)	1.—
404.	**Mozart**, G m [550]	1.50
405.	**Beethoven**, No. 3, Es (Eroica)	2.—
406.	**Mendelssohn**, Nr. 3, A m	2.50
407.	**Beethoven**, No. 6, F (Pastorale)	2.—
408.	**Schumann**, No. 3, Es	2.—
409.	**Haydn**, No. 104 [2], D (London)	1.20
410.	**Schubert**, No. 7, C	3.—
411.	**Beethoven**, No. 9, D m	4.—
412.	**Beethoven**, No. 7, A	2.—
413.	**Schumann**, No. 4, D m	2.—
414.	**Beethoven**, No. 4, B	2.—
415.	**Mozart**, Es [543]	1.50
416.	**Beethoven**, No. 8, F	2.—
417.	**Schumann**, No. 1, B	2.50
418.	**Beethoven**, No. 1, C	1.50
419.	**Beethoven**, No. 2, D	2.—
420.	**Mendelssohn**, Nr. 4, A	2.50
421.	**Schumann**, No. 2, C	2.50
422.	**Berlioz**, Phant. Symph.	3.—
423.	**Berlioz**, Harold i. Ital.	3.—
424.	**Berlioz**, Romeo u. Julia	5.—
425.	**Brahms**, No. 1, C m	2.—
426.	**Brahms**, No. 2, D	2.—
427.	**Brahms**, No. 3, F	2.—
428.	**Brahms**, No. 4, E m	2.—
429.	**Tschaikowsky**, No. 5, E m	2.50
430.	**Tschaikowsky**, No. 4, F m	2.50
431.	**Haydn**, No. 99 [3], Es	1.20
432.	**Haydn**, No. 85 [15], B (La Reine)	1.20
433.	**Dvořák**, No. 5, E m (Aus der neuen Welt)	4.—
434.	**Haydn**, No. 100 [11], G (Mil.)	1.20
435.	**Haydn**, No. 94 [6], G (Paukenschl.)	1.20
436.	**Haydn**, No. 92 [16], G (Oxf.)	1.20
437.	**Mozart**, D [385]	1.50
438.	**Haydn**, No. 102 [12], B	1.20
439.	**Haydn**, No. 101 [4], D (Glock.)	1.20
440.	**Strauß**, Don Juan	3.50
441.	**Strauß**, Macbeth	3.50
442.	**Strauß**, Tod und Verklärung	3.50
443.	**Strauß**, Till Eulenspiegel	3.50
444.	**Strauß**, Zarathustra	3.50
445.	**Strauß**, Don Quixote	3.50
446.	**Mozart**, D (o. Men.) [504]	1.50
447.	**Liszt**, Bergsymphonie	2.50
448.	**Liszt**, Tasso	1.50
449.	**Liszt**, Préludes	1.50
450.	**Liszt**, Orpheus	1.—
451.	**Liszt**, Prometheus	1.50
452.	**Liszt**, Mazeppa	2.—
453.	**Liszt**, Festklänge	2.—
454.	**Liszt**, Heldenklage	1.—
455.	**Liszt**, Hungaria	2.—
456.	**Liszt**, Hamlet	1.—
457.	**Liszt**, Hunnenschlacht.	1.50
458.	**Liszt**, Ideale	2.—
459.	**Bruckner**, No. 1, C m	2.50
460.	**Bruckner**, No. 2, C m	2.50
461.	**Bruckner**, No. 3, D m	2.50
462.	**Bruckner**, No. 4, Es (romantische)	2.50
463.	**Bruckner**, No. 5, B	2.50
464.	**Bruckner**, No. 6, A	2.50
465.	**Bruckner**, No. 7, E	2.50
466.	**Bruckner**, No. 8, C m	2.50
467.	**Bruckner**, No. 9, D m	2.50
468.	**Haydn**, No. 93 [5], D	1.20
469.	**Haydn**, No. 103 [1], Es (Paukenwirbel)	1.20
470.	**Volkmann**, No. 1, D m	2.50
471.	**Smetana**, Vyšehrad	1.50
472.	**Smetana**, Moldau	1.50
473.	**Smetana**, Sarka	1.50
474.	**Smetana**, Aus Böhmens Hain und Flur	1.50
475.	**Smetana**, Tábor	1.50
476.	**Smetana**, Blanik	1.50
477.	**Liszt**, Faust-Symphonie	5.—
478.	**Strauß**, Aus Italien	5.—
479.	**Tschaikowsky**, No. 6, H m (Pathétique)	2.50
480.	**Haydn**, No. 95 [9], C moll	2.50
481.	**Haydn**, No. 96 [14], D	1.20
482.	**Franck**, D moll	3.—
483.	**Haydn**, No. 97 [7], C	1.20
484.	**Haydn**, No. 86 [10], D	1.20
485.	**Haydn**, No. 98 [8], B	1.20
486.	**Haydn**, No. 45 [18], Fis m (Abschied)	1.20
487.	**Haydn**, No. 88 [13], G	1.20
488.	**Haydn**, No. 82 [17], C (L'ours)	1.20
489.	**Rimsky-Korsakow**, Antar (Symph. No. 2)	3.—
490.	**Borodin**, No. 1, Es	3.—
491.	**Borodin**, No. 2, H m	3.—
492.	**Mahler**, No. 7	8.—
493.	**Rimsky-Korsakow**, Scheherazade	5.—
494.	**Glasunow**, No. 4, Es	4.—
495.	**Glasunow**, No. 8, Es	4.—
496.	**Skrjabin**, Divin Poème	6.—
497.	**Skrjabin**, Le Poème de l'Extase	4.—
498.	**Strauß**, Heldenleben	5.—
499.	**Strauß**, Alpen-Symph.	6.—
500.	**Tschaikowsky**, Manfred	4.—
501.	**Borodin**, No. 3 A moll	1.50
502.	**Mozart**, C [425]	1.50
503.	**Skrjabin**, No. 2, C m	5.—
504.	**Schubert**, No. 1, D	1.50
505.	**Schubert**, No. 2, B	1.50
506.	**Schubert**, No. 3, D	1.20
507.	**Schubert**, No. 4, C m (Tragische)	2.—
508.	**Schubert**, No. 5, B	1.20
509.	**Schubert**, No. 6, C	2.—
510.	**Strauß**, Domestica	6.—
511.	**Haydn**, No. 73 [26] D (Chasse)	1.20
512.	**Haydn**, No. 31, D (mit Hornsignal)	1.20
513.	**Haydn**, No. 7, C (Le Midi)	1.20
514.	**Franck**, Chasseur maudit	2.—
515.	**Haydn**, No. 8, G (LeSoir)	1.20
516.	**Franck**, Les Eolides	1.50
517.	**Haydn**, No. 48, C (Maria Theresia)	1.20
518.	**Haydn**, No. 55, Es (Schulm.)	1.20
519.	**Trapp**, No. 4, B m	3.—
520.	**Graener**, Sinf. breve	1.50
521.	**J. Chr. Bach**, D	1.—

Ouverturen:

No.		M.
601.	**Beethoven**, Leonore No. 3	1.—
602.	**Weber**, Freischütz	—.80
603.	**Mozart**, Figaros Hochz.	—.60
604.	**Beethoven**, Egmont	1.—
605.	**Weber**, Beherrscher der Geister	1.—
606.	**Mendelssohn**, Melusine	1.—
607.	**Weber**, Oberon	—.80
608.	**Mozart**, Don Juan	—.60
609.	**Weber**, Preziosa	1.—
610.	**Beethoven**, Fidelio	1.—
611.	**Mendelssohn**, Ruy Blas	1.—
612.	**Weber**, Jubel-Ouvert.	1.—
613.	**Mendelssohn**, Sommernachtstraum	1.—
614.	**Mozart**, Zauberflöte	—.80
615.	**Nicolai**, Lustig. Weiber	1.20
616.	**Rossini**, Wilhelm Tell	1.—
617.	**Berlioz**, Waverley	1.—
618.	**Berlioz**, Vehmrichter	1.—
619.	**Berlioz**, König Lear	1.—
620.	**Berlioz**, Röm. Carneval	1.—
621.	**Berlioz**, Korsar	1.—
622.	**Berlioz**, Benv. Cellini	1.—
623.	**Berlioz**, Beat. u. Bened.	1.—
624.	**Tschaikowsky**, 1812	1.50
625.	**Beethoven**, Prometheus	1.—
626.	**Beethoven**, Coriolan	1.—
627.	**Beethoven**, Weihe des Hauses	1.—
628.	**Beethoven**, Leonore No. 1	1.—
629.	**Beethoven**, Leonore No. 2	1.—
630.	**Beethoven**, Ruinen von Athen	1.—
631.	**Beethoven**, Kng. Stephan	1.—
632.	**Beethoven**, Namensfeier	1.—
633.	**Marschner**, Hans Heiling	1.—
634.	**Maillart**, Glöck. d. Erem.	1.—
635.	**Weber**, Euryanthe	1.—
636.	**Schubert**, Rosamunde	1.20
637.	**Mendelssohn**, Hebriden	1.—
638.	**Glinka**, Leben f. d. Zaren	1.20
639.	**Glinka**, Ruslan u. Ludmila	1.20
640.	**Cherubini**, Abenceragen	1.—
641.	**Cherubini**, Medea	1.—
642.	**Cherubini**, Anakreon	1.—
643.	**Cherubini**, Wasserträger	1.—
644.	**Cornelius**, Barb. v. Bagd.	1.50
645.	**Cornelius**, Cid	1.—
646.	**Schumann**, Manfred	1.20
647.	**Schumann**, Genoveva	1.20
648.	**Bennett**, Najaden	2.—
649.	**Wagner**, Tristan u. Isolde	—.80
650.	**Boieldieu**, Weiße Dame	1.—
651.	**Auber**, Eherne Pferd	1.—
652.	**Wagner**, Lohengrin: 1. u. 3. Akt	—.80
653.	**Mendelssohn**, Meeresst. und glückliche Fahrt	1.—
654.	**Rossini**, Semiramis	1.—
655.	**Rossini**, Tankred	—.80
656.	**Brahms**, Akad. Fest-O.	1.20
657.	**Brahms**, Tragische Ouv.	1.20
658.	**Auber**, Schwarz. Domino	1.—
659.	**Auber**, Fra Diavolo	1.—
660.	**Mozart**, Titus	—.80
661.	**Mozart**, Idomeneus	—.80
662.	**Mozart**, Così fan tutte	—.60
663.	**Mozart**, Entführung	—.80
664.	**Smetana**, Verkauft. Braut	—.80
665.	**Wagner**, Meistersinger	1.—
666.	**Wagner**, Parsifal	—.80
667.	**Wagner**, Rienzi	1.—
668.	**Wagner**, Holländer	1.—
669.	**Wagner**, Tannhäuser	1.—
670.	**Reger**, Lustspiel-Ouv.	2.—

Ouverturen:

No.		M.
671.	Wagner, Faust-Ouvert.	1.—
672.	Weingartner, Lust.Ouv.	2.—
673.	Volkmann, Richard III.	1.—
674.	Volkmann, Fest-Ouv.	1.—
675.	Tschaikowsky, Romeo	1.50
676.	Gluck, Iphigenie i. Aulis	1.—
677.	Smetana, Libussa	—.80
678.	Suppé, Dichter u. Bauer	1.—
679.	Flotow, Stradella	1.—
680.	Flotow, Martha	1.—
681.	Bruckner, Ouvert. in G m (nachgelassen)	2.—
682.	Mendelssohn, Heimkehr aus der Fremde	—.80
683.	Mendelssohn, Athalia	1.—
684.	Mendelssohn, Paulus	—.80
685.	Rossini, Der Barbier von Sevilla (Elisabeth)	—.80
686.	Rossini, D. dieb. Elster	1.—
687.	Pfitzner, Palestrina, 3 Vorspiele	2.50
688.	Pfitzner, Christ-Elflein	2.—
689.	Auber, Stummev. Portici	1.—
690.	Dvořák, Karneval	2.—
691.	Gluck, Orpheus und Eurydice	—.50
692.	Rimsky-Korsakow, La grande Pâque Russe	3.—
693.	Lortzing, Zar und Zimmermann	1.—
694.	Kreutzer, Das Nachtlager von Granada	1.—
695.	Mussorgsky, Howantschina	—.80
696.	Weber, Abu Hassan	1.—
697.	Weber, Silvana	1.—
698.	Schubert, Alfonso und Estrella	1.—
699.	Glasunow, Fest-Ouv.	1.50
700.	Pfitzner, Käthchen v. Heilbronn	1.50
1101.	Humperdinck, Hänsel und Gretel	1.20
1102.	Gluck, Alceste	—.80
1103.	Strauß, Fledermaus	1.—
1104.	Lalo, Le Roi d'Ys	1.—
1105.	Boieldieu, Kalif von Bagdad	1.—
1106.	Strauß, Zigeunerbaron	1.—

Konzerte:

701.	Beethoven, Viol.-Konz., D	1.50
702.	Mendelssohn, Vl.-Kz. Em	1.20
703.	Spohr, V.-K., A m (Gesangsstr.)	—.80
704.	Beethoven, Klav.-Kz. Cm	2.—
705.	Beethoven, Klav.-Kzt., G	2.—
706.	Beethoven, Klav.-Kz., Es	2.50
707.	Schumann, Klav.-K., Am	2.50
708.	Tschaikowsky, Viol.-K., D	2.—
709.	Tschaikowsky, Klav.-Kzt. Bm	2.50
710.	Liszt, Klav.-Konz., Es	2.—
711.	Bach, Viol.-Konz., A m	—.80
712.	Bach, Viol.-Konz., E	—.80
713.	Brahms, Klav.-Kzt., D m	2.50
714.	Bruch, Viol.-Konz., G m	2.—
715.	Brahms, Klav.-Konz., B	3.—
716.	Brahms, Viol.-Konz., D	2.—
717.	Mozart, Viol.-Kzt., A [219]	1.50
718.	Mozart, Viol.-Kz., Es [268]	1.50
719.	Mozart, Klav.-Konz., D (Krönungs-) [537]	1.50
720.	Liszt, Klav.-Konz., A	2.—
721.	Mozart, Klav.-Kons., Dm [466]	1.50
722.	Liszt, Totentanz (Siloti)	1.50
723.	Brahms, K. f. V. u. Vc., A m	3.—
724.	Beethoven, Klav.-Kzt., C	2.—
725.	Beethoven, Klav.-Kzt., B	1.50
726.	Grieg, Klav.-Konz., A m	3.—
727.	Bach, Konz. f. 2 Viol. D m	1.—
728.	Lalo, Symph. espagnole	3.—
729.	Beethoven, Tripel-Kzt., C	3.—
730.	Bach, Konz. f. 2 Klav., C	1.—
731.	Bach, Konz. f. 2 Klav., C m	1.—
732.	Bach, Konz. f. 3 Klav., D m	1.—
733.	Bach, Konz. f. 3 Klav., C	1.—
734.	Mozart, Symph. conc. f. Violine u. Viola, Es [364]	1.50
735.	Dohnányi, Variat. über ein Kinderlied f. Pfte.	3.50
736.	Mozart, Klav.-Kz., A [488]	1.50
737.	Mozart, Klav.-K., Es [482]	1.50
738.	Franck, Symph. Variat.	1.50
739.	Mozart, Klav.-Kz., C [467]	1.50
740.	Mozart, Kl.-Kz., Cm [491]	1.50
741.	Mozart, K. f. 2 Kl., Es [365]	1.50
742.	Mozart, Klav.-K., Es [271]	1.50
743.	Mozart, Klav.-Kz., B [450]	1.50
744.	Bach, Klav.-Konz. D m	1.—
745.	Bach, Klav.-Konz. F m	—.80
746.	Weber, Kzst. f. Pfte., F m	1.—
747.	Mozart, Vl.-Kzt. G [216]	1.50
748.	Mozart, Vl.-Kzt. D [218]	1.50
749.	Vivaldi, Konz. No. 10, H m	—.80
750.	Vivaldi, Konz. No. 11, D m	—.80
751.	Dvořák, Viol.-Kzt. A m	3.—
752.	Glasunow, Vl.-Kzt. A m	2.—
753.	Vivaldi, Vl.-Kzt. A m No. 6	—.80
754.	Vivaldi, Vl.-Kzt. G m	—.80
755.	Mozart, Symph. conc. [Anh. I, No. 9]	1.50
756.	Viotti, Vl.-Kzt. A m, No. 22	1.50
757.	Bach, K. f. Kl., V. u. Fl. A m	1.50
758.	Vivaldi, Konz. f. Flöte D	—.80
759.	Bach, Konz. f. 4 Kl., A m	1.20
760.	Mozart, Klav.-K., G [453]	1.50
761.	Mozart, Klav.-K., F [459]	1.50
762.	Vivaldi, Kzt. f. 2 Viol. A m	—.80
763.	Mozart, Vl.-Kzt. B [207]	1.—
764.	Mozart, Vl.-Kzt. D [211]	1.—
765.	J. Chr. Bach, Sinf. conc., A	—.80
766.	Mozart, Vl.-Kzt. D [271a]	1.50

Verschiedene Werke:

801.	Berlioz, 3 Stck. a. „Faust"	1.—
802.	Tschaikowsky, Capriccio italien	2.—
803.	Beethoven, 2 Violin-Romanzen (G dur, F dur)	—.60
804.	Mendelssohn, 5 Stücke a. „Sommernachtstraum"	1.20
805.	Brahms, Haydn-Variat.	1.20
806.	Wagner, Siegm. Liebesl.	—.50
807.	Wagner, Walkürenritt	1.—
808.	Wagner, Wotans Abschied u. Feuerzauber	1.50
809.	Wagner, Waldweben	—.80
810.	Wagner, Siegfried-Idyll	—.80
811.	Wagner, Trauermusik a. „Götterdämmerung"	—.50
812.	Wagner, Karfreitagszauber	—.50
813.	Wagner, Huld.-Marsch	—.80
814.	Wagner, Bacchanal aus „Tannhäuser"	1.50
815.	Wagner, Einleitung zum 3. Akt v. „Tannhäuser"	—.50
816.	Wagner, Liebesmahl der Apostel	1.50
817.	Schubert, Musik aus „Rosamunde"	1.20
818.	Bach, Suite No. 3, D	—.80
819.	Volkmann, Seren., Dm	—.60
820.	Wagner, Kaisermarsch	1.—
821.	Bach, Suite No. 2, H m	—.80
822.	Strauß, Donauwalzer	1.—
823.	Beethoven, Egmont-Mus.	1.20
824.	Tschaikowsky, Nußknacker-Suite	2.—
825.	Wagner, Einleit. z. 3. Akt „Meistersinger"	—.50
826.	Wagner, Verwandlungsmusik u. Schlußszene des 1. Akt v. „Parsifal"	2.—
827.	Reger, Mozart-Variat.	3.—
828.	Bizet, L'Arlésienne, I	1.—
829.	Bizet, L'Arlésienne, II	1.—
830.	Mozart, Maurerische Trauermusik	—.50
831.	Weber, Aufforderung z. Tanz (Instr. v. Berlioz)	1.20
832.	Bizet, Roma. Suite	3.—
833.	Borodin, Steppenskizze	—.80
834.	Glinka, Kamarinskaja	—.60
835.	Reger, Hiller-Variation.	4.—
836.	Reger, Konz. i. alten Stil	2.—
837.	Reger, Romant. Suite	2.—
838.	Reger, Böcklin-Suite	2.—
839.	Graener, Variationen üb. ein russ. Volkslied	2.—
840.	Tschaikowsky, Francesca da Rimini	2.50
841.	Mussorgsky, Eine Nacht auf dem kahlen Berge	2.—
842.	Rimsky-Korsakow, Capriccio espagnol	3.—
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844.	Ljadow, Kikimora	1.50
845.	Glinka, Valse-Fantaisie	—.80
846.	Glinka, Caprice brillant	1.20
847.	Sekles, Gesichte	1.50
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849.	Strauß, Tanzsuite	4.—
850.	Graener, Divertimento	1.50
851.	Tschaikowsky, Slavischer Marsch	1.50
852.	Ljadow, 8 russische Volksweisen	1.50
853.	Ljadow, Der verzaub. See	1.—
854.	Mozart, Les petits riens	—.80
855.	Brahms, Serenade, D	2.—
856.	Bach, Suite No. 1, C	—.80
857.	Tschaikowsky, Serenade	1.—
858.	Mozart, Seren. No. 8, D [286]	—.80
859.	Mozart, Seren. No. 6, D [239]	—.80
860.	Graener, Gotische Suite	1.50
861.	Bach, Suite No. 4, D	—.80
862.	Brahms, Serenade A	1.20
863.	Tschaikowsky, Mozartiana	1.50
864.	Graener, Comedietta	1.50
865.	Wolfurt, Tripelfuge	1.50
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869.	Strauß, Frühlingsstimmen	1.—
870.	Strauß, Künstlerleben	1.—
871.	Strauß, Kaiserwalzer	1.—
872.	Graener, Flöte von Sanssouci	1.50
873.	Dvořák, Scherzo capriccioso	2.—
874.	Wunsch, Lustspiel-Suite	1.50
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876.	Trapp, Divertimento	1.50
877.	Busch, Capriccio	1.50
878.	Wunsch, Fest auf Monbijou	1.50

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	M.
Beethoven, Fidelio	30.—
Strauß, Heldenleben	25.—
— **Alpensymphonie**	25.—

b) Ganzleinenbände:

	M.
Bach, Johannes-Passion. (Schering)	6.—
— **Matthäus-Passion.** (G. Schumann)	8.—
— **Die hohe Messe in H moll.** (Volbach)	8.—
— **Weihnachtsoratorium.** (Schering)	6.—
Beethoven, Fidelio	12.—
— **Missa solemnis**	7.—
Brahms, Ein deutsches Requiem	6.—
Bruckner, Große Messe No. 3 F m	6.—
Gluck, Iphigenie a. Tauris. (H. Abert)	8.—
Händel, Der Messias. (Volbach)	8.—
Haydn, Die Schöpfung	8.—
Humperdinck, Hänsel und Gretel	17.—
Mozart, Zauberflöte. (H. Abert)	8.—
— **Figaros Hochzeit.** (H. Abert)	14.—
— **Requiem**	5.—
— **Don Giovanni.** (Einstein)	14.—
Schubert, Messe No. 5, As dur	7.—
— **Messe No. 6, Es dur**	7.—
Verdi, Requiem	6.—
Wagner, Rienzi	24.—
— **Der fliegende Holländer**	18.—
— **Tannhäuser** (Mit Varianten der Pariser Ausgabe)	18.—
— **Lohengrin**	14.—
— **Tristan und Isolde**	14.—
— **Die Meistersinger von Nürnberg**	24.—
— **Rheingold**	17.—
— **Die Walküre**	17.—
— **Siegfried**	17.—
— **Götterdämmerung**	22.—
— **Parsifal**	17.—
Weber, Freischütz. (H. Abert)	8.—

c) Halblederbände:

	M.
Bach, 6 Brandenburgische Konzerte	8.—
— **7 Konzerte für 1, 2, 3 und 4 Cembali** (Klaviere)	10.—
Beethoven, 9 Symphonien. 3 Bände	
Band I No. 1—4	9.—
Band II No. 5—7, Band III No. 8—9 à	9.—
— **Ouverturen.**	
Band I. Leonore I—III. Fidelio. Mit Vorwort von Wilhelm Altmann	8.—
Band II. Geschöpfe des Prometheus. Coriolan. Egmont. Ruinen von Athen. Namensfeier. König Stephan. Weihe des Hauses	10.—
— **5 Klavier-Konzerte**	12.—
— **17 Streich-Quartette.** (W. Altmann)	14.—
Berlioz, Phantastische Symphonie und Harold in Italien	9.—
— **Romeo und Julia**	8.—
— **Sieben Ouverturen.** Waverley. Vehmrichter. König Lear. Der Römische Karneval. Der Corsar. Benvenuto Cellini. Beatrice und Benedict	10.—
Borodin, 3 Symphonien	10.—
Brahms, 4 Symphonien	11.—
— **2 Klavierkonzerte.** No. 1, D moll. No. 2, B dur	8.—
— **Kammermusik.**	
Band I (ohne Klavier)	11.—
Band II (mit Klavier)	11.—
Bruckner, 9 Symphonien. 3 Bände à	10.—
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Händel, 12 Große Konzerte für Streich-Instrumente. (G. Schumann)	12.—
Haydn, 24 Symphonien. 4 Bände à	10.—
— **83 Streich-Quartette.**	
Band I. (Op. 1, 2, 3, 9, 17)	15.—
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Band III. (Op. 55, 64, 71, 74, 76, 77, 103)	15.—
Liszt, 12 Symphonische Dichtungen.	
Band I. Bergsymphonie. Tasso. Les Préludes. Orpheus	9.—
Band II. Prometheus. Mazeppa. Festklänge. Heldenklage	9.—
Band III. Hungaria. Hamlet. Hunnenschlacht. Die Ideale	9.—
— **2 Klavier-Konzerte.** No. 1, Es dur. No. 2, A dur	7.—

c) Halblederbände:

	M.
Mahler, Symphonie No. 7	11.—
Mendelssohn, Schottische und Italienische Symphonie	8.—
— **8 Ouverturen.** Sommernachtstraum. Hebriden. Meeresstille. Schöne Melusine. Paulus. Athalia. Heimkehr. Ruy Blas	8.—
— **7 Streich-Quartette,** 2 Klavier-Trios, 2 Streich-Quintette und Oktett .	10.—
Mozart, 6 Symphonien. D dur [385], C dur [425], D dur [504], Es dur [543], G moll [550], C dur [551]	11.—
— **7 Ouverturen.** Idomeneus. Entführung. Figaros Hochzeit. Don Juan. Così fan tutte. Zauberflöte. Titus . .	7.—
— **11 Klavier-Konzerte.** 2 Bände . à	11.—
— **10 berühmte Streich-Quartette,** 6 Streich-Quintette und Klarinetten-Quintett	12.—
Schubert, 8 Symphonien. Bd. I (1—5)	10.—
Bd. II (6—8)	9.—
— **9 Streich-Quartette,** 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett	14.—
Schumann, 4 Symphonien. 2 Bde. à	7.—
— **3 Streich-Quartette,** 4 Klavier-Trios, Klavier-Quartett und Quintett .	6.—

	M.
Smetana, Mein Vaterland. No. 1. Vyšehrad. No. 2. Moldau. No. 3. Sarka. No. 4. Aus Böhmens Hain und Flur. No. 5. Tabor. No. 6. Blanik	12.—
Spohr, 4 Doppel-Quartette, Nonett für Streich- und Blas-Instrumente und **Oktett** für Streich- u. Blas-Instrumente	10.—
Tschaikowsky, 3 Symphonien. No. 4. F moll. No. 5. E moll. No. 6. H moll (Pathétique)	10.—
Volkmann, 2 Klavier-Trios (Op. 3, 5) und **5 Streich-Quartette** (Op. 14, 34, 35, 37, 43)	7.—
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Weber, 6 Ouverturen. Freischütz. Oberon. Beherrscher der Geister. Preziosa. Jubel-Ouverture. Euryanthe .	8.—
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Nach Komponisten geordnetes Verzeichnis

Systematisches Verzeichnis

Eulenburgs Kleine Partitur-Ausgabe und Musikplatten. Eine Zusammenstellung der Studienpartituren, zu denen partiturgetreue Musikplatten erschienen sind,

sind in allen Musikalienhandlungen zu haben

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No. 4. Brahms
No. 5. Bruckner
No. 6. Dvořák
No. 7. Händel
No. 8. Haydn
No. 9. Liszt
No. 10. Mendelssohn
No. 11. Mozart
No. 12. Schubert
No. 13. Schumann
No. 14. Smetana
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No. 16. Wagner*
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No. 19. Wagner
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No. 21. Gluck
No. 22. Verdi

(* nach der Büste von MAX KLINGER)

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